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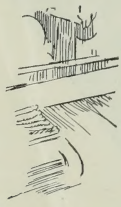
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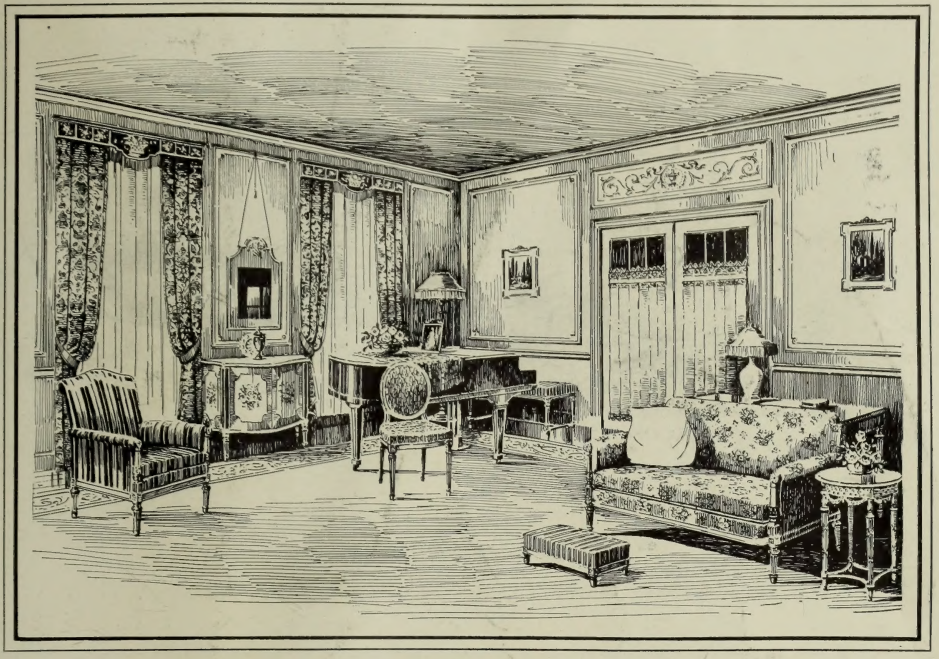
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MARIE ANTOINETTE and her frolicsome pastimes, and the cold classicism of a society molding its theories upon those of Ancient Greek and Roman Republics were the conflicting influences in the period of Louis XVI.

The Queen's influence over the King in political matters, there is reason to believe, has been exaggerated, but in the minor arts, reminiscences of her influence are everywhere.

The appointments of her exquisitely proportioned drawing rooms and boudoirs are ever a source of inspiration to decorators. The textiles of this period, whether they evoke the pastimes of the Queen or reminiscences of antiquity produce an effect of incomparable charm.

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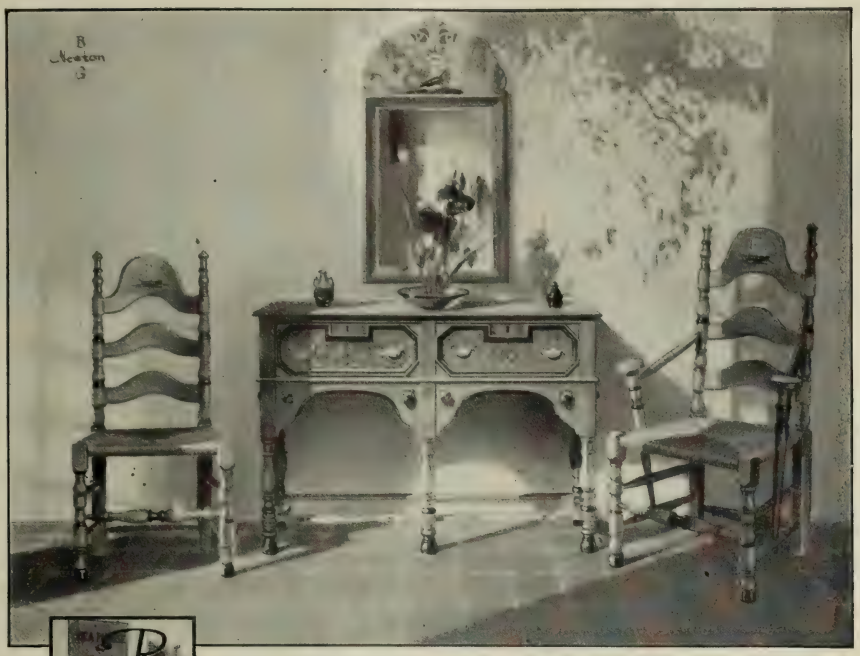
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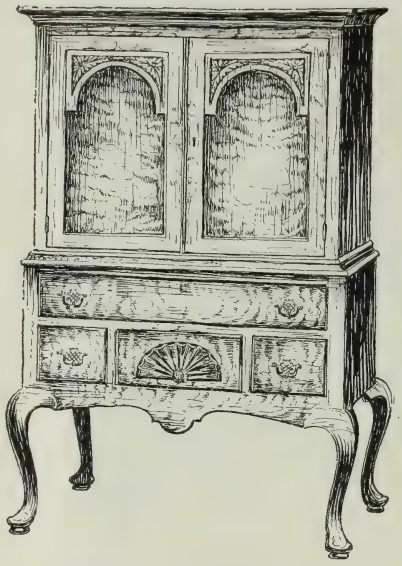
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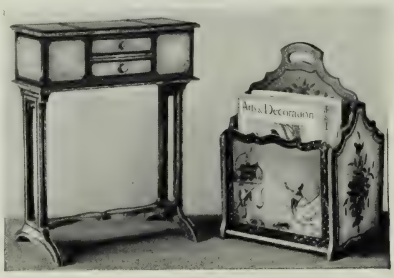
Under the Direction of ELIZABETH LOUNSBERY



Group of early Pennsylvania and Virginia pottery, comprising a child's dog bank, covered jar, brown earthenware bird bank and gray stoneware cider jug. Courtesy of Katherine Willis

THE opportunity provided by motor trips and travel, to look in upon the many delightful shops out-of-town, offers a source of unfailing interest to those buying for their country homes.

For example, but a short distance from the city, on Long Island, Katherine Willis has assembled a unique collection of Americana, in which are numbered rare pieces of maple and pine furniture, early Pennsylvania dower chests, hooked rugs, American prints, corner china cupboards and open dressers. Old pine salt-boxes are also among the smaller pieces, that make desirable mail-boxes for present-day use, and an unusual collection, as well, of old bottles, china, pewter and many interesting examples of early American pottery, that is sure to prove a coming vogue with collectors.



Combination sewing and smoking stand in antique parchment finish with old blue trim and rose border, or any desired coloring. Size 7 x 17 x 22" high. Magazine rack with two compartments on each side. Amber, red or other colors with flower motifs. Courtesy of the Arden Furniture Co.

Should one's travels lead them through New Jersey, in Newark, at the Arden Furniture Co., is found another group of appealing

(Continued on page 14)



Set of Spanish blue and yellow pottery comprising six soup or cereal bowls, six 9 in. plates, teapot, sugar bowl and cream jug and six cups and saucers, or can be bought separately. Pottery flower holder, two sizes. Courtesy of P. Sarti, G. Lucchesi & Co.

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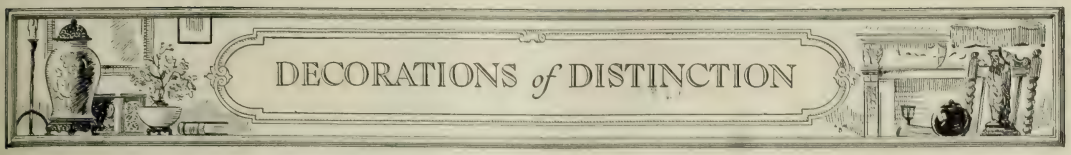
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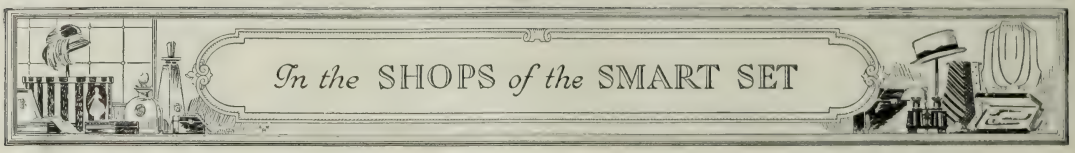
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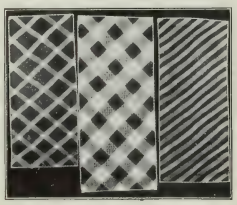
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house accessories, but, in this instance, of modern make. Here, cabinet work is carried out in all its variations, in furniture made from special designs for the sun room, breakfast room, and bedroom.

General upholstery work is also undertaken, as well as the remodeling of old furniture and interiors. Ingenious ways of disposing of the radio have also been provided in a drop front spinet desk, decorated in black and putty colorings, with the radio placed conveniently on top, at the back, and in still another treatment, concealed behind a row of imitation books, occupying one shelf of a built-in sidewall living-room bookcase.

Returning to the city, table potteries and decorative pieces, in an exhaustive supply are to be had; at exceedingly moderate cost, at P. Sarti, G. Lucchesi & Co., in Deruta, Faenza, Cantagalli and other Italian wares and in Spanish peasant pottery, that likewise makes attractive lamp bases. Italian oil jars in green-blue glaze and those of Spanish origin are numbered among the garden ornaments. These include animal subjects in composition stone, such as a peacock on a pedestal, rabbits, crouching lions, as well as fountain figures and well curbs. In small ornamental pieces there are Venetian trays and boxes and Della Robbia plaques.



Willow table with two compartments for books and a magazine section. Antique gray finish banded with red, green or any desired color. Size 24 x 36 x 30" high. Courtesy of Jos. McHugh

In the shop of Jos. P. McHugh & Son, the feeling of summer is reflected from the very walls, for here are hung the most alluring decorative linens, many of which are copied from old English patterns. A set of four French panels, desirable as a wall covering for a country house or as double curtains for the broad end window of a sun porch, to be drawn at night, shows an effective grouping of brilliant flowers and birds.

Willow furniture, appealing in its comfort, is seen in semi-upholstered armchairs and chaises-longue and in the smooth-top willow tables, on which a glass or teacup may rest securely. Italian, French and English painted iron furniture is also displayed.

Mrs. Gillette Nichols has acquired the many articles that lend distinct charm to a setting and yet blend so harmoniously into the general scheme of decoration as to become a part rather than a feature of the room. In the treatment of a simple bungalow lamp, for example, she has made the base from an old Italian pottery wine bottle, undecorated, and with it used a square frame shade of bird prints. Crystal lyre sconces and framed Audubon prints are also of interest for the country house.



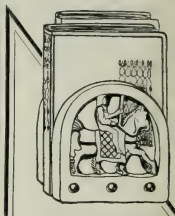
Metal lamp, in silver or gilt finish, copy of an old English candlestick. Height 31". Octagonal parchment shade mounted with Italian prints and cartouches from old maps. Antique tin tea tray, 21" x 29", with soft toned modern decoration. Courtesy of Mrs. Gillette Nichols

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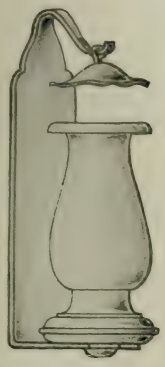
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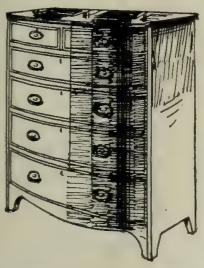
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17th Century Spanish Bed from the Belearic Islands

PERIOD AND MODERN DECORATIVE BEDS

From the Belearic Islands—those little known dots of land off the cost of Spain—comes this fascinating 17th century painted wooden bed. The crest of the former owner—a Marquis—decorates the top, while plump medieval cherubs disport themselves at either side. Pale drab and gold are the dominating colors of the bed itself, but a green brocade cover and a crimson damask wall-hanging furnish the more vivid color which Spanish decoration suggests. A nail-studded, leather-covered chest adds a note of solidity, while the peasant carved table, 18th century mirror and Alpujarra rug reproduce the atmosphere of old Spain. This is one of the unusual decorative beds from many lands illustrated and described in the August ARTS & DECORATION.

FALL DECORATING NUMBER

The August Issue of ARTS & DECORATION

In addition to the noteworthy article on decorated beds, the August issue of the magazine will contain countless valuable suggestions for complete redecoration.

Furnishing as it does an authoritative and comprehensive forecast of what will be new in decorative features this autumn, the issue is a treasure-store of information.



© *Mattie E. Hewitt*
Attractive Room for a Child

What should be the keynote in decorating a child's room? Simplicity, of course—but simplicity by no means rules out color, convenience, humor or surprise. All these qualities are desirable in furnishing for children. Short-legged, sturdy little chairs and tables, hooks so low that small hands can reach them, walls and floors so finished that they are easily cleaned and decorations of cheerful, clear color, without confusing detail to puzzle young eyes—all these are shown in the amusing, yet practical furnishings which await nursery decorators this Fall. In the August number, ARTS & DECORATION illustrates several delightful children's rooms.

An article on the new fabrics—colorful, unusual textiles for under and over curtains, upholstering or hangings, gives a wide variety of practical suggestions—and gives them in time to avert possible disappointment in choosing new draperies for the Fall. In the same way, one on the newer developments in wall papers insures a harmonious background.



Tudor Refectory Table

The refectory table—one of the most useful as well as one of the most decorative of single pieces—has a long and eventful history. Whether an antique or a modern reproduction be chosen, there is always the question of correct period—for this type of table is by no means characteristic of any one epoch or country. English, Spanish, Italian—whatever the background from which any particular model derives, there is always a wide range of suitable accessories to place upon or near it. The illustration shows a Tudor refectory table flanked by carved chairs of English oak and placed against the dignified background of a beautifully panelled wall.

Panelled walls, of course, are in themselves a fascinating subject for study. One article in the August ARTS & DECORATION considers the refectory table; another takes up wall panelling, both modern and antique—again an instance of informative articles on inter-related subjects. There is also a timely and sensible discussion on combining modern and old furniture.

In the August issue of ARTS & DECORATION will also begin a notable series—six articles in all—of "period" houses, adapted to American living. In this first article, Stanley Taylor considers the moderate-sized homes of Spanish and Venetian inspiration, with their proper fittings and furnishings. The illustration opposite shows a house of distinctly Spanish derivation. Other articles and pictures will cover widely varying types of architecture and decoration. No one who considers building soon, or some time hence, should miss any of this authoritative, informative series.



Photo by F. E. Geisler *Addison Mizner, Architect*
One of Many Examples of Spanish Influence

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You can, of course, buy this comprehensive Fall Decorating Number of ARTS & DECORATION *at a news-stand. The issue will sell out quickly, however, and you will probably find it far more satisfactory to have this, and successive, numbers mailed to your home. Fill in the coupon below and mail it at once; your subscription will start with the August number.*

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Addison Mizner, Architect — *Photo by F. E. Geisler*

Tropical garden on the estate of Dr. Preston Pope Satterwhite at Palm Beach

JULY, 1926

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You will find a Spanish foyer, an Oriental room, French and English rooms, an interesting and eclectic modern room. Each forms a setting appropriate for its furniture, china and bronzes, lamp shades and curious lamps. The upholstery and draperies of each room are by Cheney Brothers. The fabrics in the modern room are suggestive of the direction interior design is taking today, and the many pieces of decorative ironwork by Edgar Brandt are also of this movement.

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Harriet Frishmuth, Sculptor of Fountain *Photograph by Smutny*

Miss Frishmuth's ecstatic fountain is placed below giant willows. The curve and pedestal is of pink Kasota marble and the pool is lined with green and blue tiles which reflect the green bronze of the statue. "The Vine" won the sculpture prize at the National Academy Show. It is placed in the garden of Mrs. Valeria Langeloth at Riverside. The landscape architect was Noel Chamberlin

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXV *July, 1926* NUMBER 3

Down the Garden Path

Rural Pathways for Formal and Informal Gardens

By FERRUCCIO VITALE

THE garden path winding pleasantly along enticing byways, through the woods or between parterres of old-fashioned flowers, by rose-hung walls or rich green hedges speaks more eloquently than all else of the deeper intimacy of the garden. Like the will-o'-the-wisp it continually beckons one on to seek new fields and fresh inspiration and affords a perennial joy in the strife to penetrate the mysteries that lie beyond.

The bend of the road has ever fired the imagination of the wayfarer, whether it be the pot of gold at the end of the rainbow he seeks or the alluring panorama that stretches ahead along the garden path. For, while technically a garden path may seem a rather prosaic affair, a mere matter of line and scale and raw material, its inherent quality is one of romance. It embodies the element of surprise and the stimulation of mind that comes from the unexpected, whether it be the sudden unfolding of a beautiful vista, a bit of traillage, a playing fountain casting iridescent rays in the sunlight or a delectable marble in perspective is a source of never-ending interest.

And while underlying all is the definite plan, the formal scheme, it is the charm of its superficial beauty that counts and to develop its romantic character is the aim of the landscape architect. The office of the garden path, though utilitarian in large measure is also the link to bind together the various phases of garden treatment and leads one in leisurely fashion from one beautiful composition to another which by the subtle art of the artist has been prepared for the gratification of the eye and the senses.

It is this aspect of the garden path that makes such a lasting impression and is the picture that remains longest in memory. Few of us but can look back to the days of our childhood and experience anew the delicious thrills that attended our walks in the garden, particularly when the last snow had melted and the fresh green shoots were beginning to look up. The path through the woods, for example, held us captive as the hush and mystery of the silent reaches created a vague apprehension in our hearts but the age-old desire to know the beyond urged us on.

If the garden paths of history were written what a tale they would enfold of love and romance, of intrigue and diplomacy, of kingdoms lost and thrones regained, for the sorcery of old world gardens is by no means a figment of the imagination. The historical gardens of Italy and France, so closely allied with notable personages and important events still possess the power to hold us in their magic spell as those who have wandered along their alluring pathways can testify. The embowered paths of the modern English garden, where the art of floriculture and landscaping have achieved such marvellous results, have a witchery to turn the heads of even the most staid of British statesmen.



Art and nature have co-operated to develop this inviting garden path through the woods, in which wild sweet fern, rock plants and herbaceous flowers form a fitting background for the steps of split field stone. Ferruccio Vitale, Landscape Architect

Our own Colonial gardens, patterned along English lines owned a charm that we, with all our boasted art, have often found it difficult to approach and the rare old Southern gardens with their box bordered paths, at times with hedges as high as a man's head so that one may easily lose oneself in their mystic maze, are famous for their romance and charm.

Quite naturally, the garden path should have a distinct purpose. It should have an objective, should fit into the topography of the ground, and be in harmony with its surroundings but it should have individuality as well. Yet it need not necessarily be uniform. From a sentimental aspect, the brick walks with box bordered hedges or perennial borders, reminiscent of Colonial days, find favor especially when associated with much of our modern architecture. Nothing adds such a note of piquant interest to the Colonial house as the walks of herringbone brick which our ancestors borrowed from England and which they in turn appropriated from the Roman period.

One of the chief attractions of the brick path is its informality to which is added beauty of color, texture and diversity of design. Old brick has a delicious warmth of tone and if offset by moss and lichen growing in the crevices is very picturesque. And when it catches up and repeats the color in a red tile roof it is captivating in the extreme. So much in demand are old bricks by architects for this and kindred purposes that the market price has trebled in the last ten years and where they were formerly a waste product, it is now becoming increasingly difficult to obtain them.

It costs a little more to lay a herringbone brick walk but it is well worth the additional expense. Laid in sand without cement, it has the advantage of growing more beautiful with age and time lends it an incomparable bloom. One of the loveliest gardens I have ever seen, designed for a St. James, L. I., estate by the late Stanford White has walks of herringbone brick which are now mellowed to soft warm hues by the weather and grown over with moss and lichen form a tesselated pattern like the floor of some mediæval castle.

Flagstones are a picturesque solution for the modest type of house by reason of their informality and apparent lack of studied effect, and while there is no set rule to follow in laying them other than to achieve an artistic result there are certain things to be observed. The scale of course must be considered. The material employed also counts as color plays an important part in their beauty. Blue stone flagging, quite extensively used, has more or less uniformity of color and so is apt to look a bit hard, while greater diversity of tone may be obtained with Weymouth





No garden is complete without a flight of steps which, properly laid, serves to create the illusion of lengthened perspective or increased elevation



The informality of stepping-stones accords pleasingly with the modest type of house, but they should be widely spaced to make walking easy

(Right) — An English path of "crazy stones" accentuated by trellage, rose grown, adds piquant variety to the garden scheme

(Below)—The successful garden is one in which there is the blending of the formal and informal features to give the composition a complex charm





Flagged paths flanked by perennial borders through aisles of small trees become pleasingly effective by reason of the law of contrasts

stone, a Bay State product that is stained by the action of iron in the formation to produce a lovely range of soft, warm colors. Kentucky limestone is a pleasant material as well, but there is, perhaps, no more pleasing material or more economical than old city paving blocks. Easy to obtain they are most effective when laid in sand and planted with sedum among the cobbles or with moss in shady spots. But they must be laid by someone with the artistic touch. Not a few architects employ them for paving entrance courts, but they should be employed with restraint, sometimes a difficult thing to do artistically for, if exaggerated, the result is obvious and the effect entirely spoiled.

Stepping stones are always picturesque and furnish dry walks in the early spring, but they want to be pretty widely spaced so one can walk comfortably. It is a common mistake to have too small flags, laid too close together and if you have to "mind your feet" constantly, much of the charm is lost. The grass path is a romantic prelude to a pleasing perspective, especially when it leads to the water, as, for example, the famous one at Brandon-on-the-James in Virginia. Leading from the ramparts of tall box hedges that flank the entrance to the house, it accentuates the stately beauty of the ancient brick mansion and bordered by old fashioned flowers and shrubs in rotation according to the season has all the romance attaching to old-time scenes and the famous folk since early Colonial days have passed along its entrancing course.

Gravel walks such as marked the precise little box-bordered beds of Colonial gardens are still in favor

(Continued on page 64)



This quaint circular seat with flagged pavement, the flags laid close to keep out the dampness, is a delightful objective as also a naive garden feature. The garden of Mrs. W. W. Lawrence, Princeton, N. J. Marian C. Coffin, Landscape Architect *Photo by Amemiya*



Addison Mizner, Architect *Built by Dwight P. Robinson Co.*

"Small" Spanish house with good-sized living-room and screened loggia, spacious in effect

Spanish Houses Suited to American Living

Practical, Comfortable Homes at Boca Raton Designed for Luxurious Though Not Elaborate Living

By GILES EDGERTON

ONE of the most interesting things about the Spanish house is that it seldom ever gives the effect of being a little house. There is a certain sturdy quality in the design, a look of strength about the construction that keeps one from ever thinking of "little Spanish houses."

For instance, you take the average seven-room English cottage or five-room bungalow: they look their size both inside and out. This does not mean but what they are very charming and for some landscapes and climates quite the most desirable type of architecture. But a five- or seven-room Spanish house has, curiously enough, something of the quality of a great Spanish palace. with its low spreading walls, heavily tiled roof, arched cloister and substantial doors and windows.

So many inquiries have come to ARTS & DECORATION about the Spanish house suited to this country and climate, the house not too large and not too expensive, and yet definitely Mediterranean in type, that we were delighted to secure pictures of the little group of Spanish houses that were recently built near the lake at Boca Raton. There is a great diversity in these houses, although I believe none of them have over seven rooms, even those that run up a story and a half or two stories. There is no hint about them of being a flock of little houses hastily put up for a few months' occupancy. They have individuality and distinction and each one was apparently designed for the exact location in which it was placed.



This seven-room Spanish house has two screened loggias on the first floor so that the utmost comfort in warm weather is secured



A house more of the Italian type, the woodwork throughout of pecky cypress, burned and brushed giving a curiously interesting color and surface

There is a delightful one that tops a series of low terraces and the roof is finished in a succession, as it were, of low terraces. So that the house and the grounds and the richly tiled roof all have the same slant and the same contour.

Another one has been carefully planned to face the lake, and the front façade of this Spanish home has a wide circular stairway that curves from wall to wall in front of the massive door. The stairs dip to the water and really become a boat landing, with brilliantly colored Venetian posts on either side. Over the doorway of this house is a little wrought-iron balcony from which one can glimpse the whole of the lake and watch the pleasure crafts drifting to and fro.

A third house is square with slightly sloping roof and low chimney and suggests Italy rather than Spain. It is set in a garden of tall growing trees, and a delightful variation is gained by a cloister on the second floor, which, I suppose, is really a sleeping porch.

A delightful idea for a house with a patio in the center connecting two wings furnishes one of our illustrations. The doorway enters directly into the patio and the rooms are reached from the patio on the inside. All the balconies and stairways here are wrought iron as is the lantern at the entrance. There is an air of spaciousness about this house, although it is really one of the smaller structures.

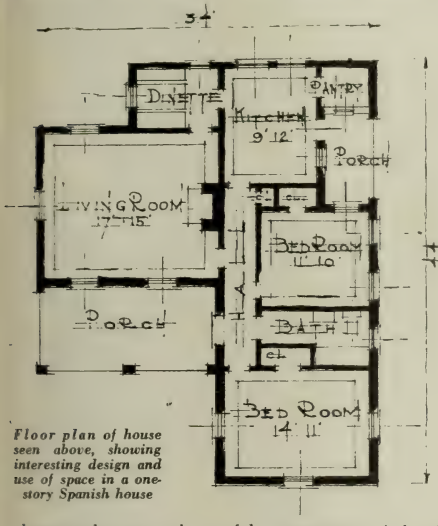
Another one in this group is built two stories high with a stucco-covered terrace at the front and at the back, with a sturdy door and beautifully wrought iron grilles between window and door.

Practically all these houses are of stucco, with dark-red Cuban tiles toned with lamp black. All the roofs extend over the structure and the eaves flare slightly. Most of the houses are white with green, blue or yellow trim, and under the projecting eaves pecky cypress furnishes a soft lining. The effect of this weathered stucco with the dark tiles, the startling and brilliant trimming, the wrought-iron balconies is one of great gaiety, especially if one pictures it with the intense deep-blue sky, the jade-green waving palms and the occasional black note in the wrought-iron fittings.



This low Spanish house with its charming red tiled roofline is planned for extreme comfort. There are two porches, large windows in every room so that everywhere there is a fine cross draft

We are showing the floor plans of two of these houses on this page. A glance at these plans reveals at once the careful arrangement of space, the thought for comfort and luxury, and the understanding of the type of house that is exactly suited to a climate like Florida. The patio and the porch are the dominant features, with an arrangement of rooms, so that there are cross currents of air in every chamber. They are really the ideal plan for the country house in a warm climate, although the climate of Florida in the winter would scarcely be characterized as really warm, it is just pleasantly fresh and cool, with warmth enough to make the loveliest of summer clothing essential.



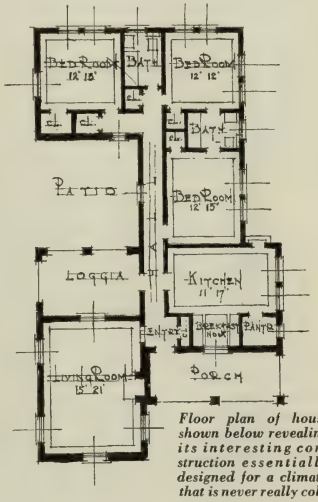
Floor plan of house seen above, showing interesting design and use of space in a one-story Spanish house

Wherever wood appears either in the outer construction of the houses or in the inside, pecky cypress has been used. It is usually stained a soft brown and is particularly attractive where the ceiling of the room is a solid panel, wooden beams and plaster, or wood beams ornamented with polychrome colors. All the fixtures of the houses which are permanent are wrought iron. The wrought iron is especially interesting in combination with the pecky cypress and the whitewashed stucco walls.

The construction of these houses is very modern and permanent, built to keep out dampness, heat and cold. Over the two by four studs on the inner walls there is a fabricated lath on which the stucco is placed inside and out, making a durable and most practical wall construction.

Although pecky cypress is used for ceilings, doors, etc., an exception is made in the floors, which are yellow Georgia pine, a charming note in the color scheme of the inside of the houses. The stairways in the houses are stucco with wooden or wrought iron rails.

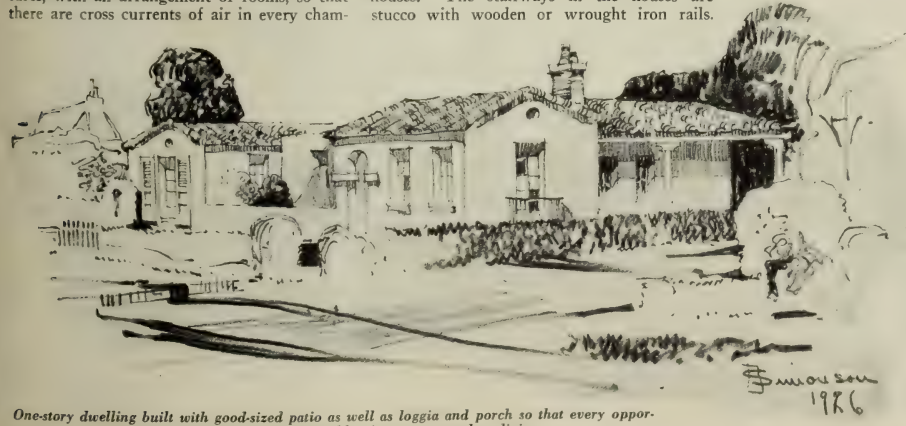
Of course, the natural furnishing for these rooms would be the simplified Spanish style with Spanish iron chairs for patios, which also would be fitted up with the most modern chaise longue, brilliant parasols and huge lounging arm chairs. The colors throughout would be brilliant because the dazzling Florida sunlight demands orange and green, deep blue, warm yellow and red, for fabrics, for rugs, and awnings. Softer toned house furnishings look pale and anemic in the warm Southern light that renders everything in this country so fascinatingly gay.



Floor plan of house shown below revealing its interesting construction essentially designed for a climate that is never really cold

Nature herself has recognized Florida's need of gorgeous coloring in the yellow, orange, red hibiscus flowers, in the deep orange alemanda vine and the startling shining green leaves of the orange trees.

(Cont. on page 73)



One-story dwelling built with good-sized patio as well as loggia and porch so that every opportunity is afforded for comfortable picturesque outdoor living

Gay Tile for Patio, Cloister or Garden

This Colorful Medium, so Artistic in Quality, so Diverse of Design and so Capable of Interesting Architectural Adaptation Strikes a Stimulating Note in Garden Treatment or That of the Semi-enclosed Summer Room

GAY-COLORED tile with their vivacity and animation have brought a new element into the artistry of the garden and their employment for garden paths, walls, fountains or for paving patios, cloisters or the corridors of adjacent summer rooms lends the surroundings a certain measure of Old-World charm. Not only is the use of tile, either glazed or unglazed, plain or brilliantly decorated, highly diverting on account of their color and textural interest, but because the material allows a much wider latitude for architectural design.

In conjunction with stucco or brick, they suggest a great diversity of treatment, partaking in large measure of the feeling noted in the gardens and patios of southern European countries, which is by no means strange, since some of the most beautiful of the modern reproductions of tile are either copies of the brilliantly and highly glazed Spanish tile of the fourteenth century or follow, to a more or less generous degree, the inimitable originals from the little Italian town of Faenza, the center of the tile-making industry in the thirteenth and fourteenth centuries and where very fine examples are still made today.

Even Persia and the Mohammedan countries along the southern tier still furnish inspiration for the modern tile, both as to design and coloring, and often the wall of a cloister may be faced with tile in a geometric design from Persia, of arabesque from Egypt or ornamental suggestions, such as were popular during the Renaissance, gleaned from many sources.

One such cloistered wall, broken by apertures with Gothic tracery, was similarly treated and was marvelously beautiful in effect. The tiled decoration rose to within a couple of feet of the ceiling, the remaining wall space being of stucco and the floor of plain surfaced, mellow red terra cotta tile set in gray cement. With tubs of privet, clipped into spheres of dull green distributed at intervals along the





Photograph by Drix Duryea

(Top of page)—A picturesque fountain of gay tile contrasted with vine-clad walls is a decorative asset to the garden. Courtesy Batchelder-Wilson Co.

(Above)—For a garden room like that of Mrs. Oliver Harriman's of New York, a black and white tile floor with pottery ornaments and green things growing over stucco walls lends a cool, crisp air

passage and pottery boxes of gay flowers, the effect was spectacular and inspiring.

There is an almost endless possibility of adapting this decorative feature to the garden, and it may be used with charming results as a wall fountain, the objective possibly of a garden path. Against a high stucco wall grown over with wistaria, climbing roses and ivy, flanked by sentinel cypresses, tile lends the garden a note of great distinction. On one lovely Long Island estate is a wall fountain of tile; the water from the lips of an adorable child's head falling into a large basin of the same colorful material below. These particular tile were highly glazed, undecorated but with the appearance of being hand-modeled. Large square tiles of unglazed terra cotta, set in deep ivory cement, formed the path leading to the fountain.

Low tile walls afford convenient spots for potted plants and are pictorially lovely in character. Particularly for a house of Spanish architecture are they in demand, as they carry out the subtle decorative note more definitely and delightfully than is the case with any allied material. For garden paths the highly glazed, brilliantly hued tile, particularly



(Right)—A red tile pavement for a pergola supplies a clean dry path as well as a spectacular note of color. Courtesy Association of Tile Manufacturers



Photograph by Frank E. Geisler

The open corridor of the E. T. Stotesbury home at Palm Beach exemplifies the rich harmony of a mellow red tile floor with Old English furniture and rare rugs

those having the interesting metallic lustre for which Segovia and other Spanish provinces were famous in mediæval days, are best liked.

Often there is greater need for color in the environs of town than in the country where nature is more generous of her bounty, so the gaiety of tiles makes an even greater appeal and often finds greater opportunities for usefulness within the limitations of a city backyard, for example, where the deficiency of nature must be supplied by artificial means. To walk in a tile-paved city garden in the cool of the day with about it a boscage of green, a wall fountain perhaps, or a bit of ornamental pottery to further disguise its prosaic surroundings is not only unusual but delightful as well.

And to bring the outdoors in is even more thrilling. In those sections of New York where the old brown stone houses have been transformed into modern apartments or altered private dwellings, the garden room is not only a welcome innovation, but a necessary adjunct. It has become an integral part of the garden itself and is treated accordingly.

Tile floors are laid in blocks of black and white or, it may be, in diamonds which are sometimes inset with lozenges of green to accentuate the arborial character of the room. A pleasing example of such a garden room is in an altered dwelling on the upper East Side where,

(Continued on page 70)

Phot

A ch show

Creating a Home as the Decorator Sees It

As in Mediaeval Days the Lavish Display of Rich and Colorful Wall Tapestries Are Serving to Transform the Modern Decorative Interior into Salons of Great Elegance and Refinement. Fourteenth of the Series

By EARL A. BELMONT

THE tapestried walls of song and story are repeating themselves today in the twentieth century Renaissance of these sumptuous wall hangings. Naturally not those famed originals of the days of Le Grand Roi, for they have either passed into oblivion or are held within the archives of great museums, but very lovely counterparts which for pictorial beauty and decorative charm make much the same appeal. The last of the decorative arts to emerge from the gloom of Victorian sobriety, the modern expression of this textile craft is gaining fresh appreciation not only for its own sake, but for its superb decorative possibilities.

American domestic architecture is undoubtedly to some extent responsible for the development of interest in tapestries as wall hangings, for, with the increasing number of stately homes with their vast wall spaces calling insistently for decorative treatment of an adequate and harmonious character, and of a type that is attuned to the architectural ensemble, it was found that no other form of embellishment approached in effectiveness a fine old Gobelin tapestry or of some other late period. Designed for the delectation of mediæval aristocracy, they were inspired by the lovely illuminated missals of monastic tomes or the illustrated books of romance and history of the fourteenth and fifteenth centuries. The latter-day examples though they lack the prestige of their aristocratic namesakes still retain the Gothic flavor.



Interiors by E. A. Belmont, Inc.

Rich tapestry wall hangings visualizing the epics of mediaeval days break down all limitations of time and space

No type of wall hanging enjoys the same éclat as an ornamental factor nor does any other attain more splendid achievement in the field of decorative art than does the tapestry, for of the many forms of adornment it is at once the most eminently satisfactory and lasting. The majesty of a fine wall tapestry, appropriately hung, creates an atmosphere of elegance and refinement that makes extraneous ornament inadequate and unnecessary. If properly spaced, with due regard to the proportions of the room, it forms the key to the decorative treatment.

The magnificent proportions of a broad palatial staircase are made more impressive by rare tapestry hangings

Its pages are an open book from which, in the early examples, one may read the fair leg-

ends of Charlemagne's time, the Chanson de Roland or other of the epic poems of mediæval days. This scenic quality seems to enlarge the vision and defy space, as it does in the landscape paper of Colonial days; but with a rich tapestry hanging on which some Gothic tale unfolds, there is an added realism expressed in the delineation of character of the important figures, in the brilliant coloring and the gorgeous paraphernalia or accoutrement that accentuates its dramatic force. The textile panorama peoples a room with a living picture and the characters of that fanciful and visionary age—the most romantic and colorful of all the world's history—supplying a source of never-ending interest, actually live in the prosaic present.

The decorative quality of wall tapestry, and I am speaking now of modern hangings that are within the reach of the average person, has never been surpassed and when used with due appreciation of the architectural background, is invincible. Architects and decorators use tapestry hangings with the utmost skill nowadays, and one will find a spacious paneled hall of some palatial home hung with a rare Gobelin or other type of tapestry, the base of which may be masked by a handsome cassone, an Elizabethan wedding chest or maybe a French console to lend it an unstudied effect.

(Below)—A superb tapestry accentuates the dignity of a manorial apartment and the repetition of the textile note above lends added dignity and elegance





(Above)—There is a subtle psychology in concealing a measure of a tapestry's charm in order to accentuate the beauty of the rest

This apparent disregard for the value, decorative as well as commercial, of a rare old tapestry is, however, but the expression of the subtle psychology of the decorator who, in concealing a measure of the textile's charm is but accentuating the beauty of the rest. Fine tapestries should never be crowded into a restricted space, but should have height and breadth to relate it properly to its position. They should accord well with the architectural background, for often, especially with the Gothic tapestries of the fourteenth century, they were themselves architectural in character and so it is quite proper they should supplement a treatment with which they are in harmony. The great dignity and elegance of a fine tapestry dwarfs any superficial ornamentation of an architectural or a decorative sort and this fact, in itself, is a guide to enable the layman to steer his bark clear from any unfortunate complication in selecting unsuitable furniture.

As a matter of fact, the use of wall tapestries dispenses in great measure with unnecessary furnishings, and those selected should be in scale, and express in design and form, both the dignity and refinement of the hanging to which the decorative scheme is keyed. On the other hand, the quality of some particularly notable architectural feature may be accentuated by the introduction of tapestry such, for example, as that shown in one of the illustrations. The magnificent proportions of the broad, palatial staircase are heightened and made more impressive by the tapestry hung on the wall of the stair and it also has the effect of tying the decorative scheme together.

Another aspect of this form of wall decoration is the effect of prestige conveyed in a subtle, subconscious way by the appearance of some rich and handsome tapestry, not expressive of recently acquired wealth, but of a fine reserve that speaks of long established position, the éclat may be of an ancient heritage. For tapestry-making has been called the aristocrat of all the arts and the savor of its regal origin remains. The cost of fine tapestry in comparison to Oriental rugs is no more and yet, until quite recently, where a person would think nothing of spending thousands of dollars for rugs, he would hesitate to invest in a beautiful tapestry. But today the American buyer has learned that the rich decorative quality of a fine tapestry is even more alluring and in the last analysis quite as economical.



Shielded Lights for Summer Evenings

For Outdoor Summer Life, After Dark, Shielded Lights Have Become a Necessity. Our Illustrations Show a Variety of Ways of Meeting the Summer Lighting Problem

By ELIZABETH LOUNSBERY

Modern Spanish lantern of oxidized metal and plain glazing, for the summerhouse. Courtesy of Ohan Berberyan



Reproduction of old Spanish lantern in oxidized metal and plain glass. Effective for porch. Courtesy of Ohan Berberyan

THE use of electricity, in the matter of lighting, has so far exceeded the limitations of gas and oil that it has practically reduced the problem of illumination to one of appropriate selection of the fixture required.

Candlelight, it is true, is undeniably preferable, from the standpoint of becomingness, which plays a far greater part in the scheme of lighting than we will admit, but the candle for any out-of-door setting is so easily affected by the wind and lasts for so short a time, it has been abandoned in favor of the electric bulb.

For the dining-room table or throughout the house wherever deep shadows, with their flattering elimination of uncomplimentary detail are desirable, and a soft, mellow glow of light is all that is needed, the candle has no substitute. Even the accumulated drippings about its base only add to its charm, as in the use of the large church candles, that may be so consistently applied to a refectory table in an Italian interior.

Now that life in the open offers so many alluring possibilities, in our country homes,



Photograph by Mattie Edwards Hewitt

The entrance to the tulip garden at "Hillwood," the Long Island estate of Mr. Edward F. Hutton, shows an Italian iron gate lantern well placed



Hexagonal wrought-iron lantern showing Italian influence, yet more nearly approaching early English design. Courtesy of James H. Marsh

we doubly appreciate the introduction of shielded lights, that give a twinkling firelight glow amid the foliage to the surroundings, and yet serve the practical purpose of lighting the way, so that we may enjoy the garden and terrace at night, as well as by day.

For this use the manufacturers of lighting fixtures have made a careful study of old lanterns with the result that the most beautiful examples of early Spanish, Italian, English and American workmanship have been duplicated and have become available for modern lighting fixtures. In Spanish lanterns, those with the antiqued metal or gilded tin mountings, with either etched or plain glass, are most favored. Among the former, the Gothic outline is seen, while in those with plain glass windows, a strong Moorish influence is indicated in their design.

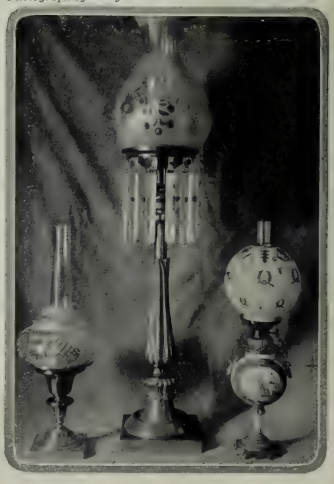
Lanterns of this type, reflecting the romance of old Spain, find a sympathetic background in the loggia or patio. A wide choice of selection as to elaboration is offered in the metal work, in this type of fixture, which may be had with simple lines or with the more involved patterns in which perforated ornamentation, in the delicate treatment of the tin mountings, is an impressive feature. The craftsmanship of the iron worker, in Italian lanterns, contributes a sturdier interest, on the other hand, and makes them better suited for outside use, as for gate lights, doorways, garden gates and similar applications.

Florentine and Renaissance designs that show a delicate handling of graceful, flowing lines and conventionalized flower treatment have won much favor for this type. The star lantern is still another interpretation of an old fixture, applied to electric lighting, that is now obtainable in sizes ranging from thirteen inches to twenty-four inches from tip to tip. The frame may be finished in brass, antique gilt or pewter, as preferred, and the glazing may be of plain or colored glass, or of the rough surface icicle glass, that is especially effective in amber coloring. For a covered porch, loggia or hallway, the star is most desirable.

For the Tudor or early American house, the design of a lantern, which is the only form of lighting fixture that is appropriate for exterior use, is of considerable importance, as it constitutes one of the first details to catch the eye. In those of English design, the forms are distinctive in their characteristic, clear-cut lines, free from decorative detail, while the American lanterns are recognized by a certain crude beauty, some glazed with horn or a hand-made flint glass. Those of iron are finished in eggshell black, or, if of brass, are given a mellow antique tone to simulate the appearance of the old lantern. Ship lights and the Colonial watchman's lantern are two of the more popular early American types.

Among present-day interior lighting fixtures there are many authentic early English and American reproductions,

Photograph by Mary Northend



Group of early American sperm oil lamps of a type easily adapted to electricity



Antique brass hall fixture, early American reproduction, with incised and etched glass globe, appropriate for cloister or porch. Courtesy of Todhunter

which have been based upon the lines and effect of the old and yet been combined with the requirements of modern lighting, without detracting from the interest of the original. In these the old English reflector lights, mounted on concave pewter or brass plates and composed of small pieces of mirror, often laid in a star pattern, make interesting side brackets. Old sperm oil lamps, as well, such as the French pewter lamps, are now converted into simple, single burner lamps, of graceful lines. Hand-made reproductions of other old designs, which have all the charm of surface texture and finish of the old, avoiding the monotonous regularity inevitable in machine-made fixtures, are also much sought.

The quaint little Sandwich glass lamp with a marble base is still another early type that has been adapted to modern use. With these, shades of English prints or pleated linen are most effective. Those who have been fortunate in inheriting tall old-time glass candle shades may even apply them with their well protected candles to outside use, for they will withstand the most persistent draft.

A charming treatment of a portable sidewall light, quite new, is found in one made from an old bell-pull or piece of embroidered linen, about four inches wide and some four feet long. This is mounted, at the top, with a piece of hand-hammered metal, preferably iron, with a pewter finish, to which is attached a hook, resembling the usual picture molding hook. By this the strip is hung from the molding and at the other end of the strip of embroidery, a square piece of hand-wrought metal serves as an attachment for the electric light arm. With this is used a parchment shield, thus making a desirable reading light that may be used singly or in pairs and connected to any base plug opening.

Standard lamps for outside use are more practical with an iron base that may be painted any brilliant color. With these heavily glazed and waterproofed parchment shades or those of the new waterproof linen, which is guaranteed to withstand dampness, are indispensable.



Wrought iron English lantern with antique gilding and antique coloring in the shields of upper band, fitted with amber glass. Courtesy Sterling Bronze Co.

electric light. With this, is used a mottled green parchment shade to harmonize with the antiqued iron or verde finish.

Another adaptation of the ship, as applied to lighting fixtures, is the electrolier, illustrated. This represents a full rigged brigantine with all sails filled and with small lights placed around the deck, shielded by kapa shell shades. It is hung by heavy iron chains. An amusing candle stand, for a smoking room, seen in the shop where the ship lights are produced, is composed of a life-sized conventionalized black metal ostrich, supporting a candle socket, in which a shielded candle may be placed. The beak performs the service of a cigar cutter.

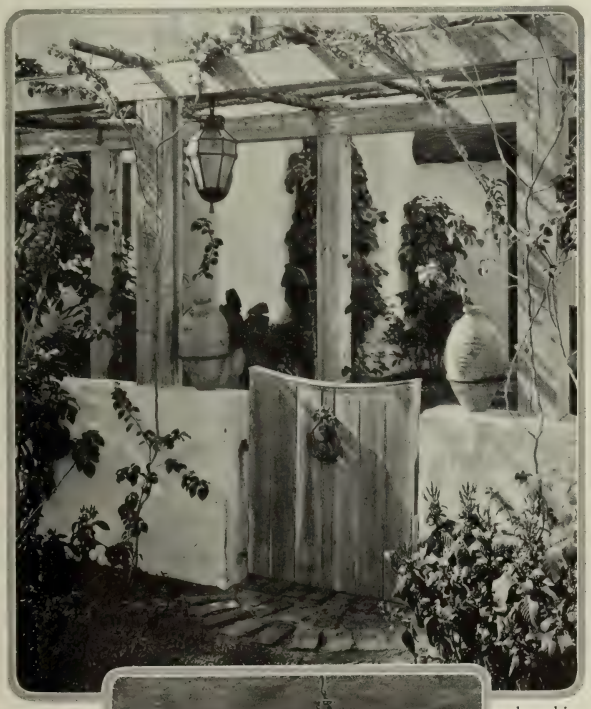
For the garden or terrace the standard lamps of red painted metal with double lanterns are particularly effective, as are the low Japanese standard lanterns, with a black lacquer base and a large black ribbed white paper shade, of characteristic Japanese design. These, however, will not withstand wind or rain and are therefore only suitable for special decorative use, such as lighting a garden walk.



Reproduction of an early American stirrup light of antique brass with etched globe, for electric or candle light. Courtesy of Todhunter

As outside table lights any accepted type of low tray candlesticks, in brass or pewter, electrified, and somewhat exaggerated in size, is desirable. With these are used small parchment shades.

Having been impressed with the adaptability of old Italian pharmacy jars, as lamp bases, we have been led to understand the value of early American made bottles, for this purpose. Many varieties in these have been converted to this use. Among them, the green glass pickle jar and the banjo and pinch bottles have, perhaps, become the most favored, although the large square bottles in green glass share the preference. With the banjo bottle base a new print shield, bound in green, that has been treated so as to reflect a particularly sparkling and translucent surface, and yet admit the subject of the print to be seen in detail, serves as a most delightful combination.



(Left) At the entrance gate of "Thatchcote," leading into the patio of the home of Comtess Denise Dolfin and Miss Maria L. Wetherill, at Palm Beach, an old Spanish lantern has been effectively hung



(Left) Rare old bull's-eye lantern with four-sided moulded glass globe

An attractive variation, of this type, is the ship lamp, illustrated. The base of the pedestal has been made circular in shape, to assure it resting securely on the floor. A frigate, in silhouette, cut out of the metal, ornaments the top above the arm, which holds the



(Right) Ship electrolier, suitable for enclosed porch or model room, with lights fitted with kapa shell shades. Courtesy of Jos. McHugh

These are especially suitable, in pairs, as mantel lamps, or are quite as charming, as a single light, if placed on a small table on an enclosed porch beside a wicker chaise longue or comfortable armchair.

For the interior of the early American type hand wrought tin or

(Continued on page 79)



(Right) English cone-shaped iron lantern glazed with imitation horn

Where Napoléon Played as a Little Boy

The Nursery of Kings Is the Title Given the Famous Bonaparte House at Versailles. Beautiful in Design and a Place with Historic Memories

By HAROLD DONALDSON EBERLEIN

AT the quiet corner of the Rue Saint Louis and the Rue Saint Médéric, in Versailles, stands a house possessed of a double interest for us. This interest is based in part on the historical associations that cling to its walls, in part on the architectural appeal it makes to all who find substantial charm in the French domestic styles of the eighteenth century.

From 1778 onward for some years, it was the home of Charles Bonaparte, the father of the great Napoléon, and although the future Emperor of the French was away at school during the greater part of this period, he was, nevertheless, a frequent visitor at the paternal dwelling and the garden door by which, so says local tradition, he customarily went in and out is still there as an intimate reminder of his youthful comings and goings, long before any of his dreams of greatness had taken actual form. This garden door Napoléon seems to have preferred to the usual entrance on the other street.

Keenly sensible of the responsibility of supporting his family, Napoléon's father, a poor Corsican advocate, set aside the enthusiasms for freedom that had once impelled him to take part in the revolt of Paoli and professed his ardent loyalty to the King of France. The parental instinct forced him to become practical. If he came to Versailles as a deputy of the *noblesse,* accompanied by the Bishop of Nebbia, to plead the interests of his native island, which had become a French possession in 1768, he came still more to further the interests of his children by means of the royal favor he hoped to enlist on their behalf. Thanks to the patronage of Louis XVI, he succeeded in getting a scholarship for Joseph in the preparatory school at Autun and a scholarship for Napoléon at the school of Brienne. Thus it was that the King opened a career for a successor not of his line, little dreaming that the Corsican lad he was befriending would one day rise to the height of power on the ruins of his own throne.

In 1784, when Napoléon was fifteen years old, he left Brienne for a military school near Versailles. Charles Bonaparte thereupon applied for one of the vacant places at Brienne for his son Lucien, and obtained not only that favor, but also the free admission of his daughter Elisa into the royal house of Saint Cyr. Almost immediately after this he died at the early age of thirty-nine, anxious for the future of his son Jérome, then an infant only a few months old. His anxiety on this score was needless, for Jérome, too, was destined to wear a crown. During his residence at Versailles, Charles Bonaparte had done better for his sons than he knew. All of them in due time ascended thrones, thanks to the direction in which he had first steered Napoléon's course. The house at the corner of the Rue Saint Médéric and the Rue Saint Louis in a way, indeed, may be said quite genuinely to have been the nursery of kings.

But apart from the glamour attaching to it through the association with the Bonaparte family, there is a very real material charm which it shares along with many of the other houses of Versailles, houses not usually seen by visitors to the former glories of the French Court, save from the street. Oftentimes, indeed, they are not seen at all, for the majority of persons come by train, visit the Palace, and then go away again as they came, little realizing that there is a City as well as a Palace of Versailles. When they do take the time to go about the city and examine its streets, they can grasp but a portion of the real character of the houses, for high garden walls in great measure hide many of them from the passer-by and, as they are private residences, they are naturally not open to the public, even though they may be rich in historical associations as well as in the beauties reserved for a more intimate view.



Doorway in the Bonaparte house leading into a courtyard where Napoléon played as a little boy. There is great beauty in this detail in the fine wrought iron work of the time of Louis XVth, in the door-pull and the excellent proportion of the door in relation to the facade

Not a few of these houses are dwellings built and occupied, late in the seventeenth century and during the eighteenth, by personages attached to the King's entourage at the Palace of Versailles. Near enough to the Palace to enable their owners, while in residence, to fulfil all their duties near the royal person, at the same time they afforded their occupants the comforts of domestic privacy not to be expected under the same roof where the King lodged. They were veritable havens of refuge from the burdensome rigours of Court etiquette, almost unbearable under Louis XIV and quite irksome enough under Louis the "Well Beloved."

No matter how highly the privilege of being at Court was esteemed, nor how jealously cherished the right to an habitation in the Palace, it was not in human nature to enjoy, or even to tolerate, a perpetual state of what might be called "living on parade." There were times when those attached to the Court longed for a few hours of privacy and the seclusion of a domestic environment that was all their own, an establishment they could order and appoint as they saw fit, in the whole management of which they had no one to consult but themselves, and where they could either pursue their personal recreations alone or employ their leisure in entertaining such chosen intimates as they wished.

This longing for the occasional relief of domestic life, and escape from punctilious Court requirements, many of the officials and nobility gratified by having these houses in the city, or else in the country nearby. Firmly retaining possession of such lodgings as were assigned them under the royal roof, although these Palace lodgings were oftentimes nothing but wretched attics, they made frequent visits to, or even lived for the greater part of their time in those retreats where they might have the satisfaction of being absolute masters and mistresses for the nonce. These houses are what might be called, not inappropriately, the "independencies" of Versailles.

Time and again such houses were not large. The occupants had large houses on their own great estates and they wished a complete contrast to these, above all a complete contrast to the grandeurs of the Palace, when they came hither for the relief and informality the Palace did not afford. For that very reason the smaller houses of the French Court are particularly worth considering in these days when the house of moderate size is a matter of far more general interest than the pretentious dwelling of vast extent.

They are houses designed with all the urbanity and exquisite refinement of an exquisite and eminently polished epoch. They yield an invaluable object lesson in the art of combining architectural grace, *finesse,* and varied interest of composition in a domestic structure of moderate, or oftentimes of small, dimensions. Furthermore, they were designed for the requirements of a simplified, though elegant, mode of housekeeping that minimized the number of servants necessary for proper maintenance.

The development of French domestic architecture exemplified by these houses is unique. Nowhere else in France is there to be found a group or class of moderate-sized houses of like character, endowed with all the excellencies of design and polite grace of unpretentious Classic expression, exactly comparable to these lesser dwellings of the French





(Above) — The garden front of the lovely old Bonaparte house in picturesque surroundings at Versailles

(Left)—Detail of doorway placed in a high stucco wall which leads from the street into the Bonaparte garden. This was Napoleon's favorite entrance to the garden where he played as a little boy



The walls of the Bonaparte house are of native limestone rubble covered with a jacket of smooth stucco and painted gray. An interesting stucco masque is placed over the doorway, which has a notable classic beauty

Court, built in Versailles, or in its immediate neighborhood, during the seventeenth and eighteenth centuries. Isolated instances of dwellings of somewhat similar character now and again occur in different places, it is true, but there is no other group of like sort so numerous or so uniformly exhibiting common qualities. They constitute a type called into being in response to a demand without parallel elsewhere.

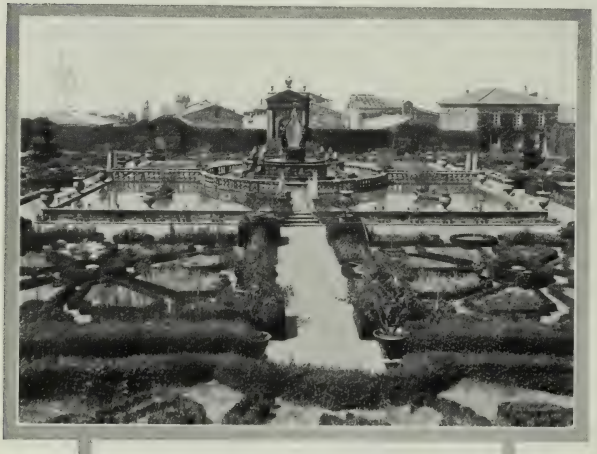
All of them, however small some of them may be, have a distinguished bearing and marked individuality, and all of them, whether the ground attached to them be of straitly limited area or not, create an impression of dignified presence and amplitude such as usually attends only abodes devised on a far more extensive scale. As a matter of fact, the actual space occupied by more than one of the houses is exceedingly small, but the whole scheme in each case is so adroitly conceived that the most telling effect possible is extracted from every square inch of ground. Not a few of the gar- *(Continued on page 76)*



The broad walks of the upper terraces are shaded by magnificent plane trees and enclosed in graceful balustrades

Villa Lante, Italy's Most Famous 16th Century Garden

Planned by the Great Vignola, Architect of the Farnese Palace and Gardens, for Cardinal di Gambara. It Was for More Than Two Centuries the Country Seat of Roman Prelates



THE Villa Lante, proclaimed by many as Italy's most famous sixteenth century garden, is today the objective of garden lovers the world over, for as the masterpiece of the great Vignola, designer of the Farnese Palace and Gardens, it is illustrative of the infinite harmony of perfectly balanced design, in the development of which the artist was an adept. To it is now added the ripeness of age, noted in the mellow hues of the crumbling marble, the weathered tones of the moss grown stones, the warm gray lichen-covered trunks of the great plane trees and the almost exotic growth of the foliage and planting that envelop the spot in a misty garment of nature's own making.

Inspired originally by a notable member of the Roman hierarchy, Cardinal di Gambara, Bishop of Viterbo, it was for more than 200 years the country seat of the Cardinalate and to its ecclesiastical incumbents it owes a large measure of its stately beauty. The Villa Lante has been owned and occupied by the Duke of Lante, a descendant of the Montefeltro and della Rovere families, who have given four Cardinals and one Pope to the Church. For many years, with his American wife, formerly Miss Anita Allen, daughter of Bradford Allen, of St. Louis, Mo., whom he married at

(Left)—The water parterre showing the central fountain, the four pools, lemon garden and the ancient town of Bagnaia beyond



The crowning ornament of the Villa Lante, the great central fountain, has no equal in Italy for beauty and originality of design



The facade of one of the twin pavilions, unrivaled for architectural charm, showing the di Gambara arms, the crab, on the wall



Photographs by Frances Benjamin Johnston

Twin houses flank the garden parterre, the Cardinal's dwelling on the left, the guest casino on the right, with a broad, graceful stairway between, a beautiful and essential architectural detail

Hamburg, Germany, in September, 1899, the illustrious owners have carried out the glorious traditions of the historic spot and themselves contributed largely to its finest landscape features. The Duke of Lante died at Bagnaia in July, 1924.

Following the original plan, the Villa Lante from the architectural aspect embraces two fine simple structures in Renaissance style, one story in height; the first designed for Cardinal di Gambara's occupancy, the second as a casino. A charmingly shaded parterre is laid out as a lemon garden and there are spacious and shaded upper terraces, within the center. The Fountain of the Dolphins, a superb central feature is the main fountain of the lower terrace which for beauty and originality of design is absolutely unparalleled.

The design represents four splendid young athletes, upholding the arms of the Cardinal, the "Monte Alto" or high mountain. Apparently done in bronze, yet the group is actually modeled in travertine stone which with the passing of time has petrified into a material as hard as iron. From the upper terrace, the water runs down through mysterious channels, dividing and sub-dividing until, instead of one, there are many separate streams that gurgle and foam into the lower basin, a most refreshing spectacle in summer.

About this relic clings a history as varied and interesting as is its incomparable setting.

(Continued on page 66)



(Top of page)—Occupying the center of the upper terrace is the "Fountain of the Dolphins," sheltered by plane trees and ancient ilexes

From the upper terrace, surmounted by an exquisite balustrade, the water is broken into innumerable jets and small cascades

An Achievement in Painting Fox Hounds

The Return From the Hunt of Mr. Joseph B. Thomas' Famous Pack of Old Virginia Foxhounds in the Overhills Country of North Carolina. The Hounds in the Foreground from Left to Right Are Drover, Driver, Tuck Troop and Big Noise



"Glorious Autumn—Henna and Sammie"

From a Painting by Percival Rosseau



"A Moments Rest—Fox Hounds Drinking"

From a Painting by Percival Rosseau

Courtesy of the John Levy Galleries

A Group of Distinguished Rooms

Two New York Homes Showing Unusual Quality of Richness and Comfort—Interiors That Are Fine in Proportion and Detail



P. W. French & Co., Decorators

A mediaeval air supplied by rough stucco walls, with piers of granite introduced at strategic points to uphold the heavily beamed ceiling and a sturdy plank floor form the setting in the armor in the A. J. Kobler residence on Park Avenue of the owner's rare collection of suits of mail



Photos by Carl Kleen *George Lloyd, Interior Decorator*

An effect of unusual size has been secured in this New York apartment of Charles P. Rogge. The textiles, banners and velvets are all Italian 17th Century. The doorways are Spanish leather studded with nails



The reception room in this apartment is finished with semi-rough plaster treated to have the effect of old Morocco leather. There is great dignity and simplicity in this room as there is throughout the apartment and the color is very rich and the decoration luxurious

The Early Summer Season in Paris

A Word About War Memorials, Dancers and an American Woman Playwright

By ALLAN ROSS MacDOUGALL



"Baigneuse," recent nude sculpture by Mlle. Poupelet, one of the most famous French women sculptors

THE last remnants of the International Decorative Arts Exposition have disappeared under the ruthless blows of the demolisher and now the chestnut trees along the Cours la Reine and up the broad Avenue des Champs Elysees are burning blossomy candles to announce the summer. The Retrospective show of Thirty Years of Independent Art and the unexciting Salon des Independants have both closed their doors after a dull rainy season. And now at the Grand Palais their place is taken by the combined shows of the Societé des Beaux Arts and the Societé des Artistes Francais. Miles and miles of canvases that somehow or another we seem to have seen before so many times. Official portraits of politicians, ministers, generals and fashionable ladies; and nudes and landscapes to suit all tastes, even the most simple. Only the wild Dutchman, Kees Van Dongen, stands out in any way from the horde of six thousand exhibits of the best and the worst of what is known as official art. Nor can much be said for the sculpture. Oh, these so-called war memorials of gleaming marble that will later go to be blots on quiet squares of old villages. They are more frightful than war itself! And the statues to "La Victoire"! And the busts and nudes seemingly modeled out of lard!

Among the war memorials the one by Mrs. Harry Payne Whitney, destined to be set up in the harbor of Saint Nazaire, dominates the hall. It has, however, as they say in France, had a "Bien mauvaise presse." The various art critics have vented their spleen over this gigantic American soldier who, holding out a sword, balances precariously on the back of a monstrous eagle whose wings are outstretched. How quickly time does fly! Can it be only nine years ago that the French people welcomed with such relief and transports of sincere joy the first contingent of American soldiers who debarked at Saint Nazaire: the fore-runners of a loyal army of vigorous young fighters who helped on the common victory? The sarcastic critics have forgotten and one of the most important goes as far as to say: "When one thinks that this monument offered to France is to be erected at Saint Nazaire one cannot help saying that it is a pitiful present and that the least little ducat would do us more good."

But away from Art. Let us to the Theatre. Americans are bound to feel at home this summer in Paris—at least those of them who devilishly go to the "Follies Berjer" type of show. There they will see Josephine Baker doing dances that she never would have dared to do even in Harlem and in such a state of chocolate nudity! At the Ambassador where Yvette Guilbert and Polin and Fortuge once reigned Florence Mills is to perform to the strains of Paul Whiteman's band. The Dolly Sisters sing, dance and wear gorgeous costumes at the Casino de Paris. Nina Payne shares head-line honors at the Palace with Grock. And at the Champs Elysees Theatre Elsie Janis is drawing all Paris to see her piquant French imitations.

In the realm of the drama the success of the season is "Dr. Miracle," a fantastic comedy by De Flers and De Croisset. Visitors to Paris always remember with joy the comedy by the same authors "Les Vignes de Seigneur" ("The Vineyards of the Lord") and the other just closed "Les Nouveaux Messieurs" (The New Men). Or as Michael Arlen transposes it—and some day they tell me when his manager gets around to it this version will be produced on Broadway—"What Fun Frenchmen Have." What's to hinder Somerset Maugham, who is to do the translation of "Dr. Miracle," from titling it "So This Is Paris."



Nadja, the dancer, in "Judith," a play by Constance Lounsbury at the Esoteric Theatre in Paris

The plays of these two very brilliant Frenchmen of the theatre are never too strong on plot or story. But how the dialogue ripples along; how the ripostes flash! In their present play which all Paris is now talking about they have taken a sort of Wellsian theme on which to embroider their Gallic wit and their mordant observations on modern society.

The story they tell is of a certain Dr. George, who has after many experiments, discovered the serum of general immunity from disease. No more illness. Human beings will die henceforth only of unavoidable accidents or after having lived a life of from six to eight hundred years. At once the Savant is idolized by the world as the benefactor of the human race. But soon the reverse side of the medal appears. The churches are deserted because the faithful no longer fear death. The perils of overpopulation become accentuated. The army and the civil service are up in arms for there is no more advancement possible if no one ever dies. So the triumph of the great inventor, the benefactor of the human race, degenerates into disaster. And then he wakes up! He had fallen asleep over his test tubes!

Of course that mere outlining can give no idea of the brilliant dialogue nor of the excellence of the players. It is to be hoped that when Somerset Maugham finally finishes his version of this play the manager who produces it in New York will be as ably seconded by the players.

Far removed from the fashionable Theatre de la Madelaine and its witty social comedy is the little out-of-the-way Theatre Esoterique where "Judith," a poetic play by Constance Lounsbury is now being played. It is not so very often that plays by Americans are translated and produced in Paris. When they are it is because, like "Peg o' My Heart," or "Romance," they have achieved exceptional popularity in their own country.

Miss Lounsbury, who is a Bryn Mawr girl, is by no means a popular writer. She is first of all a poet, a sincere and accomplished one. A poetic play from her pen was once produced by the divine Sarah and her partner De Max. Lou Tellegen played with great success in London and elsewhere her adaptation of Oscar Wilde's "Picture of Dorian Gray." Last year in Paris Nadja, the dancer, mimed a series of her "Poemes Vecus."

The subject of Miss Lounsbury's latest play is the biblical story that has tempted innumerable poets and playwrights. Only last year the French dramatist, Henri Bernstein, made it the foundation for a vigorous psychological drama in which Madame Simone played the leading role with her fervent talent. Of this play the English tragedian, Sybil Thorndyke, has lately given special performances in an English translation. Miss

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A quaint piece of animal sculpture by Mlle. Poupelet

Salvaging a Colonial Landmark on Long Island

A Century and a Half Old Farmhouse at Locust Valley Rejuvenated by Bradley Delehanty, Architect and Owner, of New York

BRINGING back old American farmhouses to life and usefulness is a modern pastime fraught with so much danger to the delicate bloom of the Colonial that such a happy restoration as the home of Bradley Delehanty, architect of New York, is worthy of recognition. This picturesque century and a half old dwelling on the pre-Revolutionary Underhill farm, formerly comprising several thousand acres lying between Locust Valley and Oyster Bay, a portion of which is still in the possession of the original descendants, was in shocking repair when Mr. Delehanty discovered it, but with the practised eye of the professional he saw its glowing possibilities.

Then too, Mr. Delehanty owns to a hereditary flair for the Colonial, for on the distaff side of the family he is descended from Samuel Washington, brother of General Washington, which in genealogical sequence makes him a four times grand nephew of our first president, a quite sufficient reason, it would seem, for a fondness for architectural relics and the customs of the period.

Set in the midst of a three-acre wooded tract, surrounded by a fine remnant of the primeval forest, together with age-old flower and vegetable gardens of romantic charm, the house nestles beneath the towering branches of great locusts of the sort that gave the town its name and typifies, in every particular, the ideal Colonial dwelling which so many home loving folks are today striving to achieve.

Low eaved and white shingled, with wood shutters faded a misty Colonial blue, sturdy chimneys and wide mouthed fireplaces, it is irresistibly appealing. Like most New England farmhouses, it has the entrance in the center with rooms opening either side and the white painted staircase with delicate mahogany hand rail follows the old time precedent, except for the fact that, as it nears the top, it branches to right and left in a naïve and unusual manner.

Few, if any, structural changes were made, except to tear out a partition here and there, to supply new wood for old and put the house in perfect repair, a task which an experienced person knows is one involving great responsibility and considerable expense. Both Mr. Delehanty and his wife are enthusiastic devotees of Americana and the furnishing and decorative treatment of their home reflects the tastes of each.

The living-room, converted from old fashioned front and back parlors, long and low, is a symphony in green with chartreuse walls, painted and glazed, the inequalities of the plaster surface being retained to give a pleasing, unstudied effect. In harmony with the same mellifluous color scheme is the marine blue of the ceiling and the grey-green of the honest plank floor made up of the original twelve-inch boards.

Against this ravishing background is hung a rare collection of early American and European prints of notable military officers and war generals in all the pomp and brilliancy of official regalia. Napoleon is there, not so stoically aloof as usual, albeit a riotous scene from the Battle of Waterloo which were presented to Captain Delehanty, U. S. A., the architect's father, by his classmate and friend, Park Benjamin, of New York, when eventually they came into the present owner's possession.

Old bottles on mantel and shelf testify to Mrs. Delehanty's pet hobby and their colorful lure lend added gaiety to the glorified surroundings. The old-fashioned fireplace and mantel, painted black, forms an arresting note of contrast. Left untouched, its blistered surface speaks eloquently of the countless generations of home loving folk who have gathered about its hospitable hearth.



Photographs by Amemiya

The English oak dresser and the slat-back, rush-bottomed maple chairs of early American style, fit into the primitive environment with the old plank floor and deal panelling

Other Shaker pieces are here, one of uncommon interest being a long, narrow pine table with drop ends, together with rush bottom chairs from an old house in Cooperstown and antique sideboard or cabinet of Elizabethan aspect but of strong Spanish flavor. All the bedrooms are treated in a light, playful way, with early American wall papers, patched quilts, hooked rugs and other accessories of Colonial days.

Mr. Delehanty utilized one of two pre-Revolutionary barns on the place, of massive construction with thirty foot timbers and hand hewn cypress shingles of great size in the restoration of his own house as also for one he was building in Syosset. The upper floor of the other was turned into a garage, the lower being arranged with two box stalls and four single stalls for riding horses, since the architect inherits his famous ancestor's fondness for fine horseflesh. This detail serves to put the finishing touch to a gentleman's estate of small acreage within easy reach of town in which the important feature of the composition is the ideal country home.

There is art in remodelling old houses, and the need for great restraint, whether it be a fine old Georgian mansion or a simple type of early American farmhouse that is being brought back to life and usefulness, for the mellow quality of old architecture; the delicate bloom resulting from age and the distinctive quality of craftsmanship of the period are things not to be tampered with, except by one having intelligence and rare professional skill.

And, while, to lovers of the Colonial, half the joy of possession lies in superintending the alterations of one's own home, there is danger lest the fine spirit of the architecture be lost and that which is mediocre and commonplace result. The modern owner of an old time farmhouse, when he makes the discovery there is ample headroom in the attic, invariably pro-

hangs hard by. Early American farmhouse furniture, some from the Shaker Colony at Lebanon, Conn., is in sympathetic accord with the environment, and applewood chairs or those of pine and maple, a few of which are painted in red with rush seats, strike a pleasing note of color in the ensemble.

Lovely as is the living room, the colorful abandon of the dining room is even more stimulating, for two sides of the room are paneled in pine and painted the most delectable yellow, the remaining walls covered with Chinese Chippendale paper showing a red lacquer design on a yellow background. Of exceptional maritime interest is the frieze of old half hulls of original models from the U. S. Naval Academy at Annapolis, Md.,



The Elizabethan cabinet is strikingly effective against the red lacquer Chinese Chippendale wall paper. The drop leaf Shaker table came from the Shaker Colony at Lebanon, Conn., as did also the American farm house style chairs. Note the frieze of ship models and the old ship lantern on the wall



The ancient map above the dining room fireplace is of interest to the modern collector, as are also the ceramics on the shelves of the Colonial cupboard, which with the wall sheathing is of ancient pine

ceeds to penetrate the roof with dormers to the end he impairs the integrity of the roof lines upon which so much beauty and charm of the primitive dwelling depends.

Our Colonial designers, working in the spirit of the early craftsmen, were able to introduce into their work detail of such a light and delicate character—often as dainty as the graceful treatment accorded the old time china cupboard—that their dormers were in such perfect scale and harmony with the body of the design itself as to give them a distinctly decorative quality. The average layman, lacking this expert knowledge or spiritual insight, if you will, breaks the roof line with a battery of dormers, wholly out of sympathy with the type.

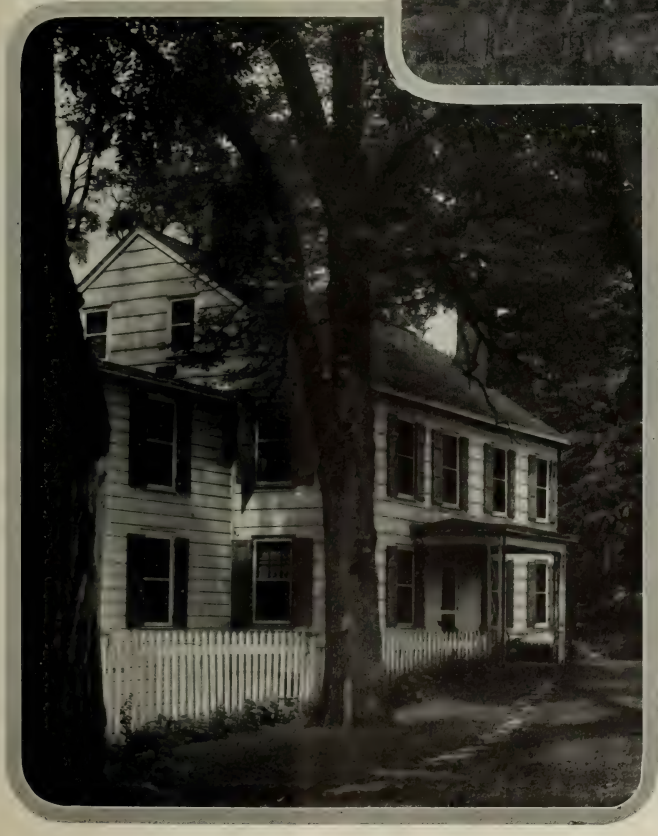
Mr. Delehanty, with a native flair for the Colonial and a wide professional experience, retained the charm and character of his century and a half old dwelling, despite the necessity for such changes and the needs of modern living demanded. There was, for example, the problem of providing adequate service quarters without spoiling the ensemble, to solve which the architect designed a low, rambling wing of a story and a half, thus providing the necessary room without detracting in any way from the quiet simplicity of the design. On the contrary, it adds a decided element of the picturesqueness.

The natural planting is said to add from 50 to 75% to the architectural value of a house, and there is no doubt but that it is the most valuable asset to a country estate, whether great or small, and in the case of a Colonial home it may be counted of even greater value. For it is the mel-



Above—This mellow century-and-a-half old Colonial homestead, formerly a part of the pre-Revolutionary Underhill farm, is now the picturesque home of Bradley Delehanty, architect of New York, a four times great grand nephew of George Washington

Below—The years have rested lightly on the head of the ancient farmhouse, restored and occupied by Bradley Delehanty and his family, but the giant locusts towering overhead tell the story. The service extension is a recent addition



low, luxuriant air, so important an element in the old English gardens, from which it derives a great element of its individual appeal. As someone has truly said, "Age is not valuable for itself, but for what it can give and the most precious thing the centuries can bestow, is serenity of spirit." It is this definite yet evanescent quality that the architect has preserved in his Long Island home. It is a complex attribute to be felt, not visualized; the affiliation of such intangible influences as old trees growing old gracefully, of familiar blooms whose fragrance suggests old associations, that weaves the magic spell.

So, in buying a country home, if it happens that the owner acquires along with some ravishing Colonial homestead, the age-old setting that goes with it, giant trees of the forest primeval, delectable old time shrubbery with perhaps the remains of some long-forgotten flower garden, then surely he has a right to deem himself lucky. Towering over the white clapboarded farmhouse at Locust Valley are many magnificent locust trees that have been growing since the middle of the 17th century.

Hidden away too, under the leaves, the owner unearthed the remnants of a lost garden, doubtless once the pride of its Colonial occupant. Stray beds of lilies-of-the-valley, verbena, Sweet William candytuft, and flowering almond were discovered and though having long reverted to a state of nature, they required but little care to bring them back to their old time loveliness, so that today, with their arborial companions, they go far to supply that "serenity of spirit" which lies at the heart of old houses and gardens of the Colonial period.

The John F. Braun Collection of American Art

This Collection Is Shown at "Sogno Mio," Mr. Braun's Home, and Teaches a Lesson in the Art of Living With Paintings That will Live

By HARVEY M. WATTS



Photographs by W. Vivian Chappel

Entrance to "Sogno Mio," the residence of John F. Braun at Merion. The house is a warm gray with terraces and old forest trees and a pool on the garden front

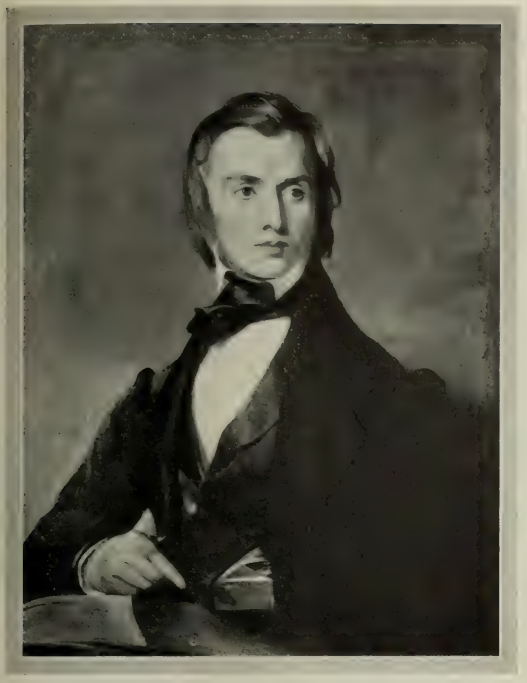
IF all romance may be summed up as the full realization of one's happiest dream of beauty or of achievement, then "Sogno Mio" (My Dream), the picturesque Italianate villa of Mr. and Mrs. John F. Braun, at Merion, Pennsylvania, is romance itself revealed not only in the beauty of the landscape background common to this justly famous suburb of Philadelphia, but in the works of art that make the interior of the house something more than a residence; a home, indeed, wherein, however, no sense of formal gallery intrudes to interfere in any way with the pleasure coming from pictures that not only live and will live, but, also, what is more important, can be lived with. Confronted with this delightful home, one is increasingly impressed with the fact that in this issue of art in the home America has very much arrived, indeed. Tastes differ, of course, but there is something vitalizing in sharing the Braun pictures with a collector who has enthusiastically gone about developing a home in which the art works of the famous men who have made American portraiture and American landscape reveal a meaning which fears no comparison. The inspiring thing about "Sogno Mio" is that whatever America may present to the world today in the matter of great collections of the great periods and princely collectors, it is more than reassuring to realize that there are many others who somewhat more modestly and without any ostentation or publicity, sought or unsought, have builded up collections of the art of America in such a way that art and culture in the fullest sense of the word mean a definite, vital thing in everyday experience.

Products of the famous men who have made American portraiture and landscape art have a meaning which fears no comparison may, perhaps, be a novelty to those who are unfamiliar with what American art has already

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Music room in the Braun residence showing piano and various works of art. At the opposite end of the room is the "White Girl"



Portrait of Rev. John Stockton of New Jersey by Thomas Sully. From the collection of John F. Braun



"Winged Figure" by Abbott Thayer. From the collection of John F. Braun

"The White Girl" by Whistler. From the collection of John F. Braun (Below)



Portrait of Lucia Grey by Gilbert Stuart, secured by Mr. Braun from her descendant Lucia Grey Swett. From the collection of John F. Braun (Below)



Contemporary Reminiscences

The Satiric Slant of Aldous Huxley; the Pathos of Distance in the Work of Floyd Dell; and Other Literary Matters

By BURTON RASCOE

IT was T. S. Eliot, I believe, who made the sourest of all comments on tea parties. Lady-so-and-so was exhibiting lions in her London salon one afternoon and a fluffy young thing fluttered up to the austere and handsome young Mr. Eliot. "Isn't it just too fascinating all these famous people here?" "Yes," answered Mr. Eliot, "if one concentrates upon the essential horror of the thing."

But tea parties will continue to be what they are and people—even Mr. Eliot—will continue to go to them. Tea at the Coffee House Club, with dear Frank Crowninshield somewhere in the background as a gracious and self-effacing master of ceremonies and dear Charley Towne there to provide the needed quips, if any, is an inevitability when-



Milt Gross, author of "Nize Baby"

ever a Doran author of English extraction comes to town.

The thing is set, like the tides. The Doubleday, Page people give garden parties if their foreign visitors arrive in season for garden parties; and people tilt cups as in a Hergesheimer novel on spacious and flowery lawns. When English, French, Russian, or Czecho-Slovakian writers of the Boni & Liveright list come to town, there is a Negro orchestra to provide jazz music before the bronze bust of Theodore Dreiser in the Florentine reception room of that hospitable company in West Forty-fifth street; and Count Bruga always appears to step on the ladies' toes and get thrown out finally on his neck. There is a piquancy about the Liveright parties, just as there is about the Doubleday, Page parties, though in a different fashion; at the Doubleday, Page parties the ladies mentally wear crinolines and at the Liveright parties they (even the very same ladies) wear vine leaves in their hair. At the Doran parties these same ladies examine the framed testimonials to Coffee House Club hospitality on the walls, inquire politely what immortal work one is working on at present, wonder who that odd-looking person is over there in the corner, ask if the "jest of honor" has shown up yet, and inquire if you really think a new hat is altogether becoming.

Christopher Morley is there and something seems to be lacking about his appearance until you remember that it is because he is not smoking his pipe; and he is always getting up from a comfortable couch with a suspicion of a grunt to acknowledge an introduction or a salute with his characteristic broad grin of kinspritism. Dr. Canby dashes about with a frown, industriously propagating his panacea of the golden mean. The Rinehart brothers, both of them handsome enough to be models for Leyendecker's Arrow Collar ads, are solicitous as to whether you have had your tea yet or not or do you prefer coffee. John Farrar is abstracted and distrait, with the host's burden of responsibility on his shoulders and he guards his affianced pretty Margaret Petherbridge as though someone might abduct her under his very eye. Mrs. "Pat" Paterson goes about mischievously wriggling her nose, listening for some howler and aghasting everyone within hearing with a one-line critique which reduces the poor victim to the status of a flattened worm which cannot turn. Robert Bridges is affably concerned about what he calls his whiskers, which in reality is only a goatee. Joseph Wood Krutch is worried because some Yale professor thinks that his (Krutch's) theory about Edgar Allan Poe is wrong. Mrs. Stuart Sherman, a wholesome and enthusiastic soul, is having a lot of fun, and her husband is meditating upon the eternal verities and their application to the point of view expressed in the writings of the guest of honor. Harry Hansen, a tall newcomer from Chicago, is "assimilating" with a benign and tolerant smile. Corey Ford, an earnest young humorist, asks Mr. Huxley what are the most advantageous trips to take in Borneo and the guest of honor answers encyclopediacally, teetering back and forth on his long legs and rattling off statistical and topographical information like the ineffable husband of "Two or Three Graces." Mrs. Ernest Boyd talks French to Mr. Huxley's Belgian wife and learns that he requires her to speak English to him. Henry Hazlitt, a descendant of the family that produced the illustrious essayist, explains that he is not a pseudonym, and Stephen Benet smokes de-nicotinized cigarettes.

Mr. Huxley looks more as if he might be cast for a part in Miss Lulu Vollmer's dramas of South Carolina hill-folk than for a rôle in a play from his own novels of high life in London. Whatever one might think of the literary merit of Michael Arlen's tales of sophistication, one has to admit on seeing Mr. Arlen that he has a smart and knowing look and the air of a man who knows his way about. Mr. Huxley, who can



Aldous Huxley, author of "Two or Three Graces"

write, certainly, gives me an impression of a man incongruously placed in a social milieu that he finds irresistibly fascinating and yet abhors. He looks like the sort of man who would be made very happy if left alone with a good edition of Sozomen's Ecclesiastical History and who would sweat in the palm of his hands if shunted into a Bohemian gathering where people leave their inhibitions in the ante-room with their wraps.

In other words, neither he nor his books give an impression of sturdy vitality. He wears habiliments, it is true, that suggest a *fin de siècle* turn of mind, since they are at once bizarre and ecclesiastical. He wears a broad brimmed black hat like the hat of a Dominican friar and a long black coat that

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Floyd Dell, author of "Love in Greenwich Village"

Jardin Latin, a Palm Beach Beauty Spot

The Beautiful Decoration of Ohan S. Berberyan's Garden at Palm Beach Has Made It Famous Throughout the South



The fountains and pool are lined with gold and vari-colored Venetian mosaics. A rare collection of imported jars ornament the garden

Translucent flower vases along the edge of a narrow blue pool are lighted up at night and illuminate the garden as shown below



Photographs by F. E. Geisler

Jos. Marrast, Paris—Architect

Modern Home from a Gothic Abbey

Beeleigh Abbey, One of the Finest Examples of Old Half-Timber Construction in Existence. Its Date is Thirteenth Century

Photographs and Article by E. O. HOPPE

CLOSE by the River Chelmers near the inland port of lovely Malden, (Essex), lies a most perfect relic of mediaeval England, Beeleigh Abbey, now the home of Mr. and Mrs. R. E. Thomas.

The Abbey of Beeleigh or Byleye derived its appropriate name from the fertile leys or leas which surrounded this monastic pile some 400 years ago, and the White Canons, founded by St. Norbet, lived there in busy seclusion, having shown the usual excellent judgment of the religious orders in selecting a site of unusual beauty for their conventual dwelling. The approach to the house, by way of a narrow hedge-bordered lane, giving vistas of the gently undulating hill slopes and copse-like woods, ends in a garden gay and smiling, a delightful foregroud for the Abbey which rises from it, a veritable color poem in rich red and gray.

It is then one begins to appreciate the absolute sympathy and understanding which has conserved and brought out the charm of this old world dwelling. In less skillful hands than those of Mr. and Mrs. Thomas, the fabric might have suffered many indignities and anachronisms, but the simplicity and restraint shown throughout, has guarded the rightful atmosphere and yet made of Beeleigh a delightful home, consistent with the comfort and conveniences necessary to the present age.



© *The Tudor wing of Beeleigh Abbey with its overhanging studwork roof spreading like a protective crimson cloak over the old oak and the herring-bone brick wall*

The most arresting feature at first sight is the wonderfully preserved Tudor wing, which was probably erected soon after the dissolution. Its overhanging roof spreads like a protective crimson cloak over the old oak studwork and herring-bone brick work of the house walls. In the garden wall adjoining are incorporated bricks of unusual length, and these are the subject of investigation at the present time, as similar bricks of the Tudor period have not been seen elsewhere.

On entering the house one arrives in a small square hall heavily vaulted, and from this, a couple of stone steps, descend to the interior of a genuine 13th Century calefactory or warming room, the only part of the Abbey in which a fire was permitted in those far off days when men must either have been impervious to cold or kept warm by intensity of their religious fervor. The calefactory now has the distinction of being



© *Side view of the Abbey showing the thirteenth Century calefactory, with the magnificent Gothic windows that still carrying glowing fragments of the original glass*



The 13th century stone walled stairway in Beeleigh Abbey with its deeply recessed windows and arched doorway

one of the earliest dining rooms in England. Its 15th Century windows, have set in them, glowing fragments of the original glass of the same period from the Chapel, all that is left from the wealth of stained and painted glass which once graced Beeleigh. The chairs, although modern, were specially made for the room, and are covered with ancient Broussa velvet. The interesting old refectory table, polished and deep-colored with age, reflects like a mirror the flowers which always adorn it, and huge pewter plates gleam against the graceful Purbeck marble columns. The flickering sunlight through the painted windows sheds over all a shaft of light "rose red with beatings in it as if alive."

Dutch rush matting makes an ideal floor covering for this room, in which the simplest meal must surely be a feast replete with traditional ceremonial.

The boudoir or parlor, shows the amazingly thick wall; into its 3 feet depth the window has been reinstated, the lower portion forming a window seat. The stone-color walls are relieved by needlework flower pieces, lucent old Chinese vases add another note of warmth, intensified by the antique Italian painted table, close to which is seen an untouched Queen Anne chair of exceedingly rare design, believed to be one of the only two extant.

This room was probably originally the site of the old music room above the Chapter House.

The 13th Century Chapter House is another precious gem in the dowry of Beeleigh. The flowing lines of its octagonal Purbeck Columns, of the transition period, give it loftiness and quiet grandeur and almost awe-inspiring solemn beauty.

Lighted by 14th Century and 13th Century lancet windows, it makes a fitting haven for the illuminated missals of the 15th Century. An ancient carving of the entombment is equally well housed and there is no incongruity in the Paisley shawl which renders the original and happily chosen service of a draping for the deep recess.



A little room in the Abbey which has been made into a boudoir. A feature of rare beauty is the twin Gothic window. The furniture of this room is of exceptional beauty. The table is an antique painted Italian model near which is a very fine Queen Anne chair. The room was originally the site of the music room above the Chapter House

The Dormitory is perhaps the most fascinating of all the rooms, if only for its wonderful 16th Century roof of Spanish chestnut, the trussed rafters giving the roof a wagon-shaped appearance. This huge room, some 45 feet long, was probably once divided into cubicles; in its present state it makes a romantic chamber of dreams and memories. no modern electric installation jars on its peace but the gentle rays of lamp and candle light softly its dim corners, touching the rich tones of a Winterhalter portrait and the equally beautiful colors of the old Persian rugs on its floors.

The Jacobean double gate table with its twisted uprights and stretchers would raise envy in the mind of a connoisseur.

An old Serpent, that most tortuous musical instrument used by villagers before the days of church organs makes an amusing wall decoration and the home note is again conveyed by a profusion of flowers.

A glance at the 13th Century stone walled staircase against which fine brass candlesticks shine like gold, and then a massive carved bed strikes the eye. This is said to have been originally made in commemoration of a visit of James 1st to a neighboring country house, and the carved portrait of the monarch would appear to support the evidence. Beeleigh now makes a perfect setting for this imposing sleeping piece.

Interesting documents and wills are to be seen here, their quaint wording not too obscure to make the imagination to reconstruct scenes of the stately ceremonies and wealth of Beeleigh's monastic days; followed later by its dramatic confiscation by the Crown and the subsequent practical inventories of its treasures and every day household equipment. The "prayssing" or valuing of these in terms of pence, gives the impression of an absurd cheapness.

There are 14th Century tiles which were used in mediaeval days for paving and were probably descendants of the Romans' tessalated pavements. These are ornamented with ecclesiastical emblems and in one case at least the badge of Richard King of the Romans.

Beeleigh has come through many vicissitudes, its common room has been a gardner's kitchen and its Chapter House a cattle shed, but now the chatelaine of Beeleigh finds in it diversion and interest to fill her busy days. She and her husband have tended and cared for it until it is well said to be "a relic of a religious house at once so picturesque and of so much antiquarian interest that few places in the country can equal it." While to the mere lover of beauty for beauty's sake it is eminently desirable.

The gardens are the special hobby of Mrs. Thomas who has personally supervised and designed their form, following as far as possible the traditional order. From the calefactory, sweep lawns which make a harmony of green, combining with the foliage of the trees, thus yielding a feeling of ageless serenity. Its creator has named it happily "The Garden of Meditation."



The dining room of the present owners is placed in the old calefactory. A fine old refectory table catches the light through ancient glass of the Gothic window. The old chairs are covered with velvet

EDITOR'S NOTE: There is such an ever-growing interest in the remodeling of houses that it has given us a great deal of pleasure to secure for this number of ARTS & DECORATION two reconstructed homes at the opposite poles from each other in size, age, type and furnishings. Our little group of reconstructed stables shows what can be done in the very small, practical way, and in this splendid Gothic Abbey we see that it is equally possible to bring about an atmosphere that is friendly, homelike and hospitable.

At a first glance one would imagine that the high vaulted ceiling would make any sort of intimacy in the fitting of a room utterly impossible, and yet as we look at the illustrations at what has been done at Beeleight Abbey, we see that the utmost charm and friendliness can be secured by a right understanding of form and proportion and the adjustment of furniture to the architectural beauty of great rooms.

It goes without saying that the manor house made from the Abbey would have been a dismal failure if the slightest effort had been put forth to force the interiors into effects sprightly and gay. There was but one course open in furnishing and fitting these spacious splendid spaces and that was to use the most dignified, sumptuous, regal furniture of the period. With these high Gothic windows and their arched settings, with the deep window seats, with the magnificent space from floor to ceiling, any attempt to make the room pretty or cozy would have brought about a result far removed from the intention, unsatisfactory and unlivable.

Throughout the remodeled rooms in every instance the furniture has the same fine sense of dignity and rich form that is felt in the architectural effects. Take, for instance, the boudoir. There we have a genuinely spacious interior with large arched doorway, deep-set Gothic windows and very simple wall spaces and we find the furniture of the beautiful Queen Anne type, simple and dignified, we find the picture frames lovely ovals that are in sympathy with the arched doorways, we find the tables even when small with a great sense of fine proportion and really elegant detail.

Other portions of the house are more elaborate in the background, more gorgeous in carved details. There is a greater splendor of beauty, yet it is home beauty and always appropriate to the wall space, ceiling and outlook. There seems to be no use whatever of curtains, although as I have not seen the bedroom there may be an exception made there. As a matter of fact, there seems to be no need for curtains. The windows and window frames are so beautiful and so deep-set, so decorative, that to hide them in any way whatever would be to mar certain beauty of the interior.

One has only to study the exteriors of Beeleigh Abbey to find out how charmingly the beautiful Gothic façades of the house penetrate into the interior. To be sure there are no great supporting buttresses, but there are the supports for great ceilings, ending in rich ornament and the dignity of the windows is no whit less so on the inside of the house.

Unfortunately, we were not able to secure a bedroom picture, but one can imagine the stately dignity of it, the fireplace, the huge bedsteads and the simple adequate furniture.



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IN India, the art of embroidering or "painting with the needle," dates back to around 3000 B. C. With ever-increasing skill the native artisans have plied their busy needles through all the march of centuries.

And what strange, arresting, charming patterns have been characteristic of their craft! What lovely, rare blending of color they have brought to their art!

Fitting it is, therefore, that from the storied vale of Kashmir, the far-famed land of Lalla Rookh, should come these lovely Schumacher crewel embroideries.

In the design and coloring of the loveliest Indian embroideries of past ages, they are carefully made to simulate the hand-done crewel embroideries of Old England.

FROM its very earliest beginning crewel work has had a particularly fascinating history. It seems to have been characteristically English, although a quite similar embroidery called "Berlin work" was known to our grandmothers. Both were done with twisted wools or "crewels" and both blended shades and colors in a most artistic fashion.

It first came into favor in the Jacobean period and was widely used throughout the seventeenth and eighteenth centuries for draperies, for upholstering and for hangings and spreads on the fine old four-poster beds.

Crewel work was known to our grandmothers, too, back in old Colonial days. They brought over with them from England knowledge of this colorful stitchery and through the long winter evenings taught their young daughters how to become accomplished needlewomen.

The crewel embroidery on this Schumacher fabric is done in lovely, soft wools, on the native drill cloth of India—a neutral background for the favorite tree design on which grow wondrous fruits and gorgeous flowers.

The colors are fascinating. Dull gray greens with here a touch of flaming orange; soft blues made more fascinating by the tans and browns and reds that combine with them — all subdued in hue — all with the strange charm of a far-off, alien country.

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Exotic flowers and fruits grow with Oriental splendor on the "tree of life" embroidered here on native Indian drill

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New England Colonial expressed in brick. In this building there is a wide range of red mat brick laid in a wide cream joint, cut flush—Flemish bond. Bohnard & Parson, Architects

Arts & Decoration's Home Building Department

Brick in House Construction and Decoration: What It Contributes to Color, Form and Design in Architecture. First of a Series

Pictures by Courtesy of the American Face Brick Association

By G. C. MARS

MAN is never satisfied with nature as given. The knowledge he first obtains from it, he soon discovers, is somewhat illusory or misleading. He, therefore, institutes a scientific research for backlying principles which the better explain to his mind the shifting scene as presented to sense. Nor is he any better satisfied with the conditions that primitive human nature presents to him. Its personal disputes and tribal wars lead him to seek, beyond his first selfish animal impulses, a rule of action which nature ultimately supports, but which she does not give, and which must be worked out by man's own moral nature. In like manner the conditions of comfort, welfare, or satisfaction with which he begins his life in nature soon prove to be inadequate. And the eternal struggle of man in his progress is his attempt to create conditions of comfort, welfare, and satisfaction which are above what nature directly supplies.



A brick house with Georgian facade at Tarrytown. Here we have a red range of semi-smooth brick laid in natural colored joints, cut flush; an interesting example of the Palladian window combines with the Classic entrance. Frank Eaton Newman, Architect

These efforts constitute a never ending pursuit which in a practical applied way result in what we call mechanical or fine works of art. Man sees about him on every side a tremendous power of activity producing forms of beauty which he seeks to imitate. In adjusting himself to his natural conditions and in reaching beyond to a state of satisfaction both in body and mind, he sets up as an ideal forever to be pursued, even if not attained, in the meantime improving these conditions and making the world a more satisfactory place in which to live. In trying thus to improve his condition in the world, man brings into requisition his scientific endeavors in pursuit of truth and his moral aims in the pursuit of a more righteous social order. That is, in a sense, art includes and sums up his entire conscious rational effort. This rational endeavor to attain an aesthetic ideal, which in general terms we may call *beauty*, covers every possible activity of man from his effort to better the creature comforts of food, raiment, and shelter to the formation of his vague but persistent mystical ideals expressing the noblest and highest forms of attainment.

All art takes on the form of a symbolism that makes its first appeal to the senses, but ultimately carrying a message to the mind which it satisfies or inspires. In the use of this symbolism there is perhaps nothing, except it may be the subtle suggestions of melodious and harmonious tones, that has a wider and more telling appeal than color. Color is to the eye what music is to the ear. As music involves the subtle interplay of vibrations resulting in the pleasing effects of melody and harmony, so color involves an interplay of subtler vibrations that result in beautiful hues with their infinitely varied blendings, tones, and values. The artist here has an inexhaustible field in which to display his genius for color.

In the progress of art, architecture has won a distinguished place, in a sense to be regarded as the master art, laying under requisition and involving all other arts for its complete attainment.

Aside from the fundamental requirements of design in architecture where lines and masses are proportioned and balanced into a beautiful composition, there is nothing so essential as the treatment of color in the surfaces exposed. Tastes will widely differ in the choice of monochrome or polychrome effects and in the selection of colors and color relations in contrast or analogy. But the *(Continued on page 56)*



New York Galleries, Inc., Decorators

French influence upon English furniture forms openly revealed itself during the reign of Queen Anne, the Gallic grace of line and delicacy of ornament continuing to dominate the mobiliary fashions of the island kingdom for half a century after the passing of the last of the Stuarts.

¶ A rare opportunity was thus created for 'The Most Famous of English Cabinetmakers' —Thomas Chippendale, whose versatility and genius for carving found such alluring expression in the beautifully figured mahogany brought over-seas to Britain from San Domingo and Cuba.

¶ Chippendale's cabinetry varied in design with his mood at the moment with equal felicity he borrowed the sinuous curves of the Rococo for an elaborate chair-back and adapted the intricate fretwork of the Chinese to a superb cabinet. An artist at heart, he was intuitively the skilled artisan as well, content only with that perfection of detail which distinguishes the *masterpiece* from the mediocre.

¶ That Chippendale's ideals, like his fame, have survived him is admirably vouchsafed by the reproductions of historic furniture on view at these Galleries. Grouped with antiquities from many lands, in a series of decorative ensembles, these finely wrought pieces echo the spirit of that leisurely age when the cabinetmaker took rank with the architect, the decorator and other artists of his time.



New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

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A Pasadena house in adapted Tudor style. The brick is blended old rose in a mat texture laid in a buff joint with running bond and pattern work. Joseph J. Blick, Architect

artist will forever exercise his ingenuity in composing symphonies in color which the various materials at his command make possible.

In the accompanying attractive examples of domestic architecture, face brick has been used for the wall surfaces. Unfortunately, these are shown only in black and white. But even so, the values suggest the wide possibilities of color that may be employed to beautify each composition. Face brick, as the reader doubtless knows, manufactured from a great variety of clays and burned in kilns under a fierce heat, thus develop a remarkable variety of hues and tones. The brick element itself, a very convenient small parallelepiped, is surrounded by a border of cementing material which serves as a bond and which in the aggregate covers on the average as much as one-seventh of the wall surface. In so doing, this mortar joint exercises an unbelievable influence on the general effect of the color scheme. That is, in dealing with his color scheme, the architect has to take into consideration not only the various delicate blends at his command, of the brick themselves, smooth or rough, but has to determine just what modification he desires to throw over this blend by the treatment of the mortar joint. Commonplace as it may seem to be, the mortar joint exercises an extraordinary influence over his result so that it is a matter of the utmost skill in color manipulation to determine, under given circumstances, not only the color of the joint but whether those joints shall be narrow or wide, sunken or flush, smooth or rough.

Very many beautiful examples of face brick houses have, during the past 25 years, been erected in America; in fact, without danger of contradiction, it may be said that in no other country in the world has such beautiful domestic brick architecture been produced during the first quarter of this century, as in America. But with that admission it must be recognized that the possibilities of lovely color work in brick architecture has not yet been exhausted, in view of the range of color and color combinations which face brick offers to the artistic designer. The great merit in the decorative element of the face brick wall lies in the fact that its colors are an integral part of the brick themselves secured by permanent chemical changes induced by the fierce heat of the flames to which the ware has been subjected. That is, aside from the great substantiality of this material, which shows no depreciation, and which defies the elements of weather and fire, it offers to the designer opportunities for the utmost display of his genius in the use of color. One can well imagine the permanent beauty of a city street, or a village common, lined with face brick houses in which the color scheme as well as the general plan have been prearranged so as to make the entire series, as it were, a great symphony of beautiful colors constantly changing its tones and harmonious blendings with the changing light of day.

Imagine the houses here shown properly related and arranged along a parkway—the types of design revealing touches of English cottage, Georgian and Tudor, frankly Western and bungalow motifs, and the chaste New England Colonial. The colors run from gun metals and deep purples through a variety of reds to delicate buffs and creams. With the exception of the Decatur bungalow, which is a light red monotone, with its Spanish feeling, the other houses present polychrome effects in the widest range of blended reds from quasi-pinks to deep browns and purples.

In all cases, the colored wall surfaces are enhanced and beautified by the simple expedient of the bond, by rowlock and soldier band courses, lintels, and sills, or by more elaborate pattern work, as in the Pasadena house. In the exquisite simplicity of the Cleveland Colonial house, the wall surface shows a pleasing variation by the accent being placed on the stretchers in the Flemish bond rather than, as conventionally, on the headers. In the Georgian façade at Tarrytown, the variation of tones is distributed generally rather than used to accentuate the bond. As in the Cleveland Colonial, the Western type at South Bend shows an accent on the stretchers, but here used in a three-stretcher Garden Wall bond, a decided modification of the Flemish. And in all of these cases, further results in tone and value are secured by the surface texture of the brick, smooth or rough, and by the color and kind of mortar joint in which the brick are laid.



An Indiana home in light ivory semi-smooth brick, laid in mortar of the same tone with raked joint. E. F. Miller, Architect

In view of the enduring strength, we may say indestructibility of the brick, into which the most varied natural colors are burned, it is a question whether, taken all in all, any other material for permanence and beauty can show a greater range of substantial and artistic merit than face brick.

EDITOR'S NOTE: *A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "Rough Textured Walls for the House Inside and Out," "Indiana Limestone in House Construction and Decoration," "Fine Architectural Effects in Common Brick."*



Bungalow with Spanish effect. The brick is light red semi-smooth with raked joints and running bond

THE DRESSER ILLUSTRATED is typical of the many unique and interesting specimens of early craftsmanship always to be found in the Vernay Collection. For the furnishing of Country Houses, an unusual opportunity for wide selection is afforded in the present large collection which comprises Oak Panelled rooms, court cupboards, refectory tables, gate leg tables, benches, chests, dressers, etc.



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Huszagh & Hill, Architects

The Residence of Ralph Gately, Winnetka, Ill.

(Above)—The Gately house is set well back from the street. The handling of the garage doors is particularly successful from an architect's point of view



Floor plans for this house shown on page 64

(At the right)—The entrance to the Gately residence, with its interesting Palladian window is used as an accent to bring about a contrast to the low rambling effect of the house

The dining room of the Gately home is handled very simply. The walls are painted apple green and the curtains are cream with dull blue and rose. The windows opening on the stone terrace make the room delightful in the summer-time



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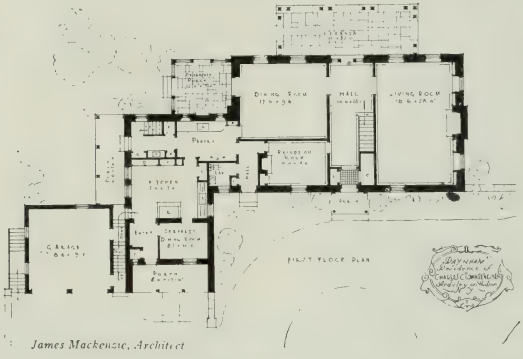
This House Is a Combination of Pennsylvania and New Jersey Colonial the Irregularity of the Site Having Influenced the Plans



Entrance to the Colonial house of Charles C. Townsend at Ardsley, N. Y., showing the picturesque adjustment of house to site



Side view of the Townsend house at Ardsley, showing the garden stairway, from one grade level to the other



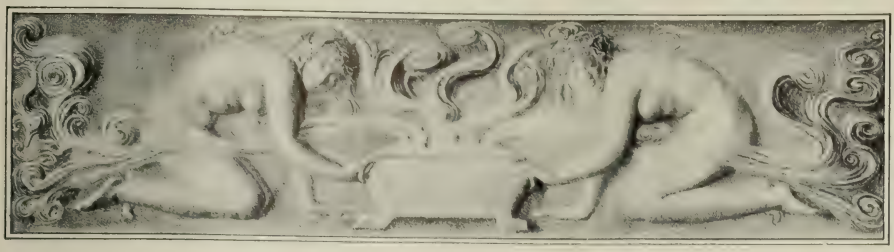
James Mackenzie, Architect

Sitting-room in the Townsend home which is finished in natural pine, stained a soft weather brown which harmonizes beautifully with the Old English oak furniture. The whole arrangement of the interior of the house conforms delightfully to the Dutch Colonial exterior. The fireplace lined with brick is an illustration of this harmony of decoration and architecture

By studying the floor plan of the Townsend house you will see that the units of the house were developed so that the whole mass would conform to the irregularity of the site. The keynote of the design is one of great simplicity, leaning more to the farmhouse than to the formal type. The entrance porch, informal in character provides a shelter which the common Pennsylvania doorway, flush with the wall, fails to do. From the porch one has a glimpse of the garden with its flower-bordered paths and a bird's-eye view of the valley beyond



Photos by J. W. Gillies



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MILLIONS OF WOMEN DAILY USE COTY FACE POWDERS THROUGHOUT THE WORLD

Insulating the House

By H. VANDERVOORT WALSH

Professor of Construction, School of Architecture, Columbia University

EACH year as the cost of coal increases and we have more and more difficulty in getting any kind of fuel to heat our houses, the problem of conserving what little heat we do develop seems to increase in importance. If we build the usual house of wooden studs, covered with either clapboard or stucco on the outside and plaster on the inside, we know from common experience that this type of construction loses much heat. Everyone, too, has noticed the sensation of entering a cold attic in the wintertime when some room is to be opened there for a guest or something is to be taken out of storage. The reverse experience has also been the common observation of everyone when, in the summertime, the attic becomes extremely hot under the direct rays of the sun.

When we attempt to heat a house, what we are really doing is to increase the temperature of the air within it to such a degree that it will keep us comfortable while this heat gradually passes outward through all of its walls. Disgusted commuters often say that they seem to be trying to heat all of outdoors after they have shoveled eighteen to twenty tons of coal in a winter. But actually every house is like this to a greater or less extent. All of the heat generated within escapes, by passing through the walls, and it has been found as with a spoonful of soup, that it becomes cool faster when the wind blows on it. Cold drafts also force their way through all of the cracks and crevices of the building and chill the interior air. Much heat is lost, too, from exposed steam pipes in those parts of the house where heating is not needed.

No matter what we do with the average building, then, we must recognize, that in the winter, heat gradually escapes out through all of the walls and windows and a certain amount of cold air leaks in through the cracks of the doors and windows. But the well built house will not lose as much heat as the poorly built house, for it does not settle as much as the poorly constructed one, and as a result there will not be as many cracks and crevices in it through which cold air can leak. The well built house too has most of the exterior walls blocked at each floor with what we call fire-stopping, which prevents upward movements of air within the hollow spaces of the walls.

Now air that does not move is one of the best insulators against the loss of heat that we know. The problem is to be able to make dead air spaces in the walls. Theoretically, we should have a very warm house when we build the exterior walls of 2 in. x 4 in. studs, plastering them on the inside and covering them with sheathing and clapboard on the outside, for in such a wall we have about 4 in. of air space, commonly called dead air space, but which, from experience, we know is very much alive and continually in movement. The brick house, likewise, ought to be warm if it is properly furred and plastered on the inside, for when we nail 1 in. x 2 in. furring strips on the inside covering them with lath and plaster, a 1 in. wide air space is left between the plaster and the inside of the brick wall. Houses built of hollow tile blocks, either of concrete or terra cotta, ought also to be very warm, if insulated by these hidden air spaces within the cellular structure of the wall. However, many have found to their great concern that although, theoretically, this air space should do the insulating that is expected of it, it does not always serve its purpose, and the reason for this is that far from being a dead air space it is in continual motion, particularly when high winds are blowing in the winter. So after all, it resolves itself into the problem of how to build air spaces that are really dead air spaces. One rarely ever sees a house so built. In fact it would be almost impossible to do it. But the nearer one approaches the ideal of keeping this air pocket quiet the warmer will be the house.

A simple precaution required by most building codes, namely, a fire-stop on each floor, will materially help the maintenance of a warmer temperature in the building during the winter months. These fire-stops are nothing more or less than plugs of incombustible material, such as cinders, old mortar, mineral wool, and the like, placed in the air space at each floor level, so that as the upward currents of air in one floor become heated and start to rise they are blocked. All places where pipes are carried from one floor to the other need also to be blocked. In fact no continuous passage for air from one floor to the other should be left unstopped. Most fires begin in the cellar and will creep insidiously upward through all hollow spaces if they are not blocked. Now this simple precaution of putting in firestops, as we said before, also serves to keep the house warmer in the winter, and likewise cooler in the summer for the flue action is cut down. It calls for a little extra expenditure to do this, while the house is being constructed, but every well-built house should have this feature incorporated in it. There have been some houses where these fire-stops have seemed to be a failure, but this has been due to the fact that they have been built in a careless manner. Our Colonial ancestors knew the value of filling in spaces in walls of wooden frame buildings, for we find these old buildings plugged up with old brick and mortar, with straw and clay, and many other similar stuffing materials.

A great deal of emphasis has been placed upon the insulating value of the so called dead air space in the exterior walls of houses. Exaggeration has crept in. One will very often hear the statement that this or that building with its hollow spaces is much dryer and warmer in the winter than the house built of solid materials. There is much error here, for as soon as the air within these hollow parts moves under the action of gravity, the loss of heat is accelerated. When air spaces in walls are free and clear from cellar to attic they become similar to flues and the upward movement of air in them is stimulated so that it has been found that the heat loss increased nearly *fifteen percent* over that which would normally go through the construction were no movement of air permitted. But by applying stops midway between the floor and the ceiling to cut down its flue action the heat loss was only 7½ percent increase.

From laboratory tests it has been found that the best type of insulating air space is a narrow one and not a wide one, since the flue action described above is cut down. For example, common building paper, so placed in a wall as to create a narrow air space of one inch, makes an excellent insulation. Likewise the use of felts, eel-grass matting, cork and other materials, offer good insulation, because we have in these materials small, dead air spaces. Laboratory tests have been carried on to compare the loss of heat through different types of walls insulated by various kinds of materials. A well-known report on this matter was issued by Professor J. C. Peebles of Armour Institute of Technology. He studied the heat loss through wood-stud walls, covered on the outside with stucco and insulated in various ways, as for example, filling in between the studs with flax, or putting in common building paper. He also studied the loss through hollow tile walls, furred and not furred. The result of these investigations invariably showed that the best insulation was secured when the air space was kept thin. For example, when common building paper was added to the inside of the studs directly behind the plaster and allowed to bag out slightly, the heat loss was cut down considerably for this building paper confined air within a narrow space as compared to the wider air space between the studding. In terms of actual figures, he found that .454 heat units went out per sq. ft. of surface per hour for insulated walls of this kind as compared to .548 heat units of the non-insulated wall. Similar results were found with hollow tile walls. Thus 8 in. thick walls of hollow tile with the cells open from basement to attic showed a loss of .719 heat units per hour per sq. ft., but when furred on the inside to form a thin air space between the tile and plaster, the loss of heat was cut down to .584 heat units. A further reduction in loss of heat was accomplished by stopping up the cells at every story height in addition to furring and plastering, with the result that the loss factor was .559. In other words, in these experiments, the building of a thin air space between plaster and the inside of the tiles produced more effective insulation than did the large hollow spaces of the tiles themselves. A further reduction in heat loss was produced when the flue action of the cellular parts of the tiles was cut down in height by plugging them at each floor. Now although these were laboratory results some practical conclusions can be drawn from them. These conclusions can be briefly summarized as follows:

To insulate a house well the dead air spaces should be kept thin and their height reduced.

Another basic method of insulating a building which is superior even to those previously described is to place in the hollow parts of the wall fibrous or granular materials. It is the principle upon which all of our clothing works. Our clothing is effective as a heat insulator in proportion to the dead air spaces that are held between the fibres of the cotton or wool. For example, we might stuff the space between the studs of a wooden house with flax and thereby produce one of the best insulated walls that we could build, for this flax would absolutely hold the air still. Mineral wool is another material that could be used in the same way. The builders of cold storage warehouses have found that ground cork is one of the best insulators and this of course is similar in action to the fibrous material, in that the air is confined and not allowed to circulate. Indeed a study of the methods of insulation, used by the makers of refrigeration or cold storage plants, would give many suggestions for home construction.

Very recently the results of insulating a house, built by Mr. Ashenhurst in Algonquin Avenue, Chicago, were reported in the "Heating and Ventilating Magazine." Mr. Ashenhurst has invented a plastic material of a fibrous nature, the basic element of which is gypsum. This material consists of a certain chemical in dry form and, when water is mixed with it, it expands to several times its original bulk. This expanding action leaves a stony structure filled with tiny air cells, thereby producing an excellent insulating material. Mr. Ashenhurst filled the spaces between the studs in the exterior walls of his

(Continued on page 73)

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C. K. Colley, Architect



Down the Garden Path

(Continued from page 25)

and they have the advantage of texture, diversity of color and economy to recommend them. One can get pleasing contrasts, too, together afford the opportunity for skilful treatment, the pictorial advantage of which is incomparable. Without a flight of steps engagingly introduced in some form, no garden is complete, for the open path is the way that leads to its innermost recesses and makes it possible to enjoy its changing moods and the romantic charm of its many and diverse attractions.

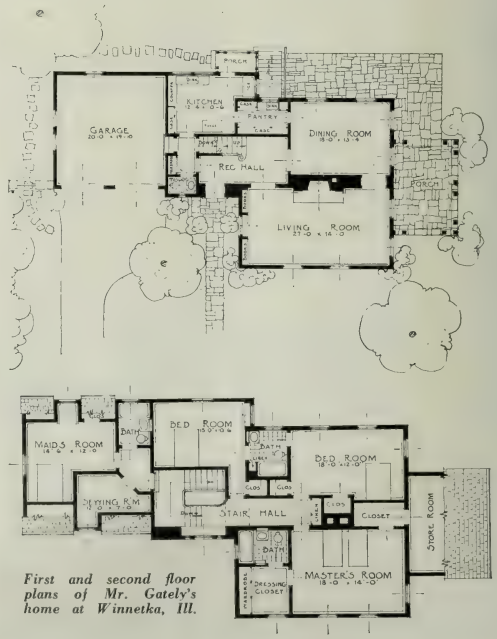


Sentiment and beauty are found in the brick path of Colonial days, laid in sand, and mellowed to soft warm hues. The garden of Frederick A. Snow, Southampton, L. I. Clarence Fowler, Landscape Architect

with gravel of different colors in association with herbaceous shrubs of great masses of gay flowers. Granite steps cut in boulders where the terrain admits are piquant additions to the garden and rough stone steps to tie the various levels

Residence of Ralph Gately

(Continued from page 58)



First and second floor plans of Mr. Gately's home at Winnetka, Ill.



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Villa Lante, Italy's Most Famous 16th Century Garden

(Continued from page 38)

It was a mediæval prelate, one Cardinal Ranieri, Bishop of Viterbo, a mighty hunter, who in the fourteenth century selected the spot upon which to build a hunting lodge. Curiously enough, this ancient structure is still standing and is used as the stable of the present Villa. On the walls may be traced the dim outlines of the ancient Bishop's coat-of-arms. When, later on, the town of Viterbo and the township of Bagnaia made over their lands to the Holy See, the place became the country seat of the bishops, each of whom in turn contributed a measure of charm to its superb natural beauty.

To the credit of Cardinal di Gambara, however, is due the brilliant inspiration of securing Giacomo di Vignola to supervise the work. A garden that was to be both stately and gay was planned and its development was watched with loving attention by the courtly old Cardinal who had looked forward to its completion in his lifetime. But an unforeseen event prevented the accomplishment. It seems the interest of Pope Gregory XIII aroused a desire to visit the gardens and enjoy a personal glimpse of their much heralded beauty. Unable to do so, he sent a courier in the person of San Carlo Borrommeo in his place. The latter was so little impressed by the splendor of the project he told the Pope upon returning that the money would be far better spent on the church and for a hospital at Viterbo.

Unfortunately, his words carried such weight with the Pontiff that a portion of the money was withdrawn to build a hospital and aid the cathedral to the end the original design was not carried out during the lifetime of the Cardinal, much to his great grief. His disappointment over the delay may have been responsible for his refusal to grant the request of the Holy See to turn his rights to the property, which Pius V had awarded him, and he remained ensconsed in his beloved villa until his death in 1587.

Cardinal Casale, his successor, possibly lacking the sentiment of his predecessor, put no further obstacle in the path of its Papal ownership and for a long period of years it was lent by the Popes to the Bishops of Viterbo for their country abode. The credit for the completion of the Villa gardens must be given to Cardinal Montalto, who carried out Vignola's original plan for the two houses. One was occupied by the Cardinal as his home, the other used as a guest house. The latter is superbly decorated with frescoes by Zuccaro in which the arms of the Montaltos and those of his mother's family, the Peretti, are intertwined.

After Cardinal Montalto's time, there were many ecclesiastical incumbents until, some two centuries after the Villa was planned, it came into the possession of the Duke of Ippolite of Lante. To replace the Villa Lante in Rome, destroyed for new fortifications, the Pope granted his petition to allow him the use of the Villa for three generations. The grant was later renewed and still later by certain payments, it now belongs outright to the Lante family.

The exquisite parterre in box borders and hedges of the water terrace was introduced by the Duke of Lante after the manner of the French landscape treatment when that first came into popularity and he employed an expert from Versailles to lay out the gardens after the School of Le Nôtre, in which the grand central fountain is the crowning ornament. Between the twin houses, placed either side the garden parterre, are two graceful flights of steps leading down to the main level, with the upper terrace shaded by magnificent plane trees and giant ilexes, with graceful balustrades which are marked at intervals by large flower vases and the lower terraces broken by sculptures and flowing fountains. The latter include the "Dolphin and Duscos," "The Chase," "The Giants," "The Chain Fountain" and "The Octagon."

The house itself is restored in the most charming manner with many of the rooms covered in hand-blocked wall paper, the blocks a foot square, with designs of brilliantly plumaged birds and gay flowers, the colors of which have retained their lovely hues despite the passage of time. The Villa is occupied most of the year by the Duchess of Lante and her family. Those who have visited the spot emphasize the fact that for all its stately setting and historical background the Villa is a truly delightful home and during his lifetime the Duke of Lante, as also his wife, took enormous pride in their sixteenth century Villa, and today the Duchess is carrying on the old traditions of mediæval times as her husband would have done were he still there. A gracious welcome is always extended to garden lovers who in large numbers make pilgrimages to this delectable spot.



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Contemporary Reminiscences

(Continued from page 18)

looks almost like a cassock. Beneath this ascetic uniform are black and white checked trousers, a beige colored coat, a camel's hair waistcoat, a soft yellow shirt, a stiff, spreading, turn-down collar, and a Windsor tie of soft brownish crepe, caught at the throat with an amber tie-ring which bears a sigil in traced gold. He is tall, so tall that he is accustomed to hunch his shoulders and bend over when he is talking to anyone. His has the Eton-Oxford accent with the rising inflection like running a scale on the flute.

Like most descendants of the Yellow Book school of writing, Mr. Huxley is discovering in his thirties the joys of the simple life; he owns a Citroën which is the European equivalent of a flivver and he is interested in carbureter troubles and miles to the gallon; he writes of George F. Babbitt's routine use of his leisure, such as listening to the radio, motoring, and going to the movies as though such things had never been done before. I suspect that the long story from which his new book, "Two or Three Graces" takes its title, is the last of his portraits of those barren leaves which the futile wind makes dance over antic hay. He has a stunner against this adaptable Grace; but I thought she was rather a likable sort, an Emma Bovary in modern London literary-artistic society, and I have always held that Flaubert gave Emma a bad deal. He and Mr. Huxley are capable of moral indignation of a peculiarly masculine nature.

Floyd Dell is a boy who is growing older, and from his country cottage near Croton he muses over the pathos of distance that separates him in time and space from the Greenwich Village of his madder and braver days. He has preserved this pathos in verse and prose in a book called "Love in Greenwich Village." It has some pretty sentiments in it, notably the "Ballad of Christopher Street" and Dell's prose is always caressing; but to me the chief interest in the book lies in the fallacy of its assumptions. Dell imagines that the glamourous and romantic Greenwich Village is gone, whereas it is only gone for him. The glamour and romance concerning the Village that exists in the minds of corn-fed youngsters from the Middle West is perennial and a few years hence boys and girls now living in attics in that section of the city of which Washington arch is the center will, like Dell, lament that the spirit of the Village as they knew it is gone forever, killed by commercialism.

The final answer to all of the critics of the younger generation (and both the criticism and the generation are always with us) is a book like Dell's. Dr. Charles W. Eliot is the latest to agitate himself about the future of the younger generation. The inevitable future of the generation is that it grows old and begins to think and act like Dr. Eliot instead of thinking and acting like youngsters of twenty. No finer exemplar of virtue and austerity, plain living and high thinking could be imagined than Ralph Waldo Emerson; and yet, if Dr. Eliot will read Emerson's Journals he will discover that Emerson defied college regulations in his youth and got tipsy with his Harvard classmates at wine suppers held in his rooms and figured in several escapades which would not be becoming in a gentleman of Dr. Eliot's years and dignity. If those who worry about the morals of the younger generation were logical they would urge them to exhaust their youthful energies with gin and excitement, the quicker to deplete their health and render them "mature" in judgment. If the young people are really burning themselves out fast, then within ten years or so we may expect a whole tribe of Dr. Eliots, aged thirty. Whether that would be a blessing I am not prepared to say.

The most interesting current reading matter available at the moment I write is being written by an anonymous reporter on the "Morning World," assigned to the trial for alleged perjury against Earl Carroll, the producer, in regard to what took place at Mr. Carroll's now famous girl-in-the-bath tub party. This reporter has wit, a fine sense of values, and a point of view equal to the humor of the occasion. What is more, he, or she, has an admiration I share for the extraordinary Miss Joyce Hawley, who illuminated the absurdity of the whole proceeding by her native intelligence. She is the most sensible witness whose testimony I have read in many a day; and her sensibleness consisted chiefly in not being awed by the solemnity of the court into unnatural responses to cross-examination. She was, it seems, offered a certain amount of money to do the stunt she did and she failed to get it. Had she got it, Mr. Carroll would have been saved much trouble. She is a working girl, dependent upon her own resources in physique and wit to make a living, and nothing is more applaudable than the way (which the "World" reporter noted), in which she took the measure of the men in court and resumed confidence in herself. To all of the silly and irrelevant questions always asked under cross-examination, Miss Hawley gave inspired answers. A stage hand to whom she applied for a job in the chorus marked her application ticket "D.D." Under oath he explained that the initials was a sizing up designation meaning

(Continued on page 74)



FEW tourists visit this old, old town of Moulins in central France, but artists find it a veritable haven for brush and pencil. The cobbled streets and timbered buildings and the chimneys pointing grotesquely at the sky have been changed but little since the days of Charles IX. Earl Horter was particularly impressed with the beauty of its quaint architecture on his last European trip, when he wrote—"Traveling through a town like this without an Eldorado Pencil would be an artistic tragedy."

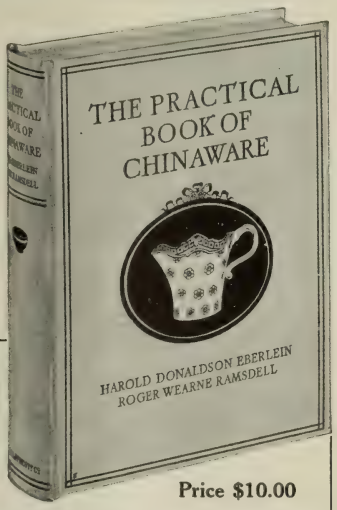
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" 1	Thur.	California	New York.	**Mediterranean Cruise**
" 1	Thur.	Berlin	New York.	**Bremen:** Plymouth, Cherbourg
" 3	Sat.	Chicago	New York.	**Vigo:** Bordeaux
" 3	Sat.	Rotterdam	New York.	**Rotterdam:** Plymouth, Boulogne
" 3	Sat.	Leviathan	New York.	**Southampton:** Cherbourg
" 3	Sat.	Celtic	New York.	**Liverpool:** Queenstown
" 3	Sat.	Minnewaska	New York.	**London**
" 3	Sat.	Zeeland	New York.	**Antwerp:** Plymouth, Cherbourg
" 3	Sat.	Paris	New York.	**Havre:** Plymouth
" 3	Sat.	Bergensfjord	New York.	**Oslo:** Bergen, Stavanger
" 3	Sat.	Gripsholm	New York.	**Gothenburg:** Direct
" 3	Sat.	Duilio	New York.	**Genoa:** Naples
" 3	Sat.	Caledonia	New York.	**Glasgow:** Londonderry
" 3	Sat.	Franconia	New York.	**Liverpool:** Cobh
" 3	Sat.	Estonia	New York.	**Danzig:** Cherbourg, Copenhagen
" 3	Sat.	Republic	New York.	**Bremen:** Cobh, Ply., Cherbourg
" 3	Sat.	Orbita	New York.	**Southampton:** Cherbourg
" 6	Tues.	Columbus	New York.	**Bremen:** Plymouth, Cherbourg
" 6	Tues.	Pres. Wilson	New York.	**Trieste:** Az., Lis., Nap., Pat., Rag.
" 7	Wed.	Aquitania	New York.	**Southampton:** Cherbourg
" 7	Wed.	Geo. Washington	New York.	**Bremen:** Cobh, Plymouth, Cher.
" 7	Wed.	De Grasse	New York.	**Havre:** Direct
" 7	Wed.	Carmania	New York.	**London:** Plymouth, Cherbourg
" 7	Wed.	Lapland	New York.	**Mediterranean Cruise**
" 8	Thur.	Deutschland	New York.	**Hamburg:** Cherbourg, Southampton
" 8	Thur.	Olympic	New York.	**Southampton:** Cherbourg
" 9	Fri.	Britannia	New York.	**Beirut:** Az., Lis., Alex.
" 10	Sat.	Cleveland	New York.	**Hamburg:** Cherbourg, Southampton
" 10	Sat.	Adriatic	New York.	**Liverpool:** Queenstown
" 10	Sat.	Ryndam	New York.	**Rotterdam:** Plymouth, Boulogne
" 10	Sat.	Samaria	New York.	**Liverpool:** Cobh
" 10	Sat.	Yorck	New York.	**Bremen:** Direct
" 10	Sat.	Ohio	New York.	**Southampton:** Cherbourg
" 10	Sat.	Conte Rosso	New York.	**Genoa:** Naples
" 10	Sat.	Arabic	New York.	**Hamburg:** Plymouth, Cherbourg
" 13	Tues.	Reliance	New York.	**Hamburg:** Cherbourg, Southampton
" 13	Tues.	Sinaia	New York.	**Beirut:** Alg., Pir., Const.
" 14	Wed.	Berengaria	New York.	**Southampton:** Cherbourg
" 14	Wed.	Pres. Roosevelt	New York.	**Bremen:** Plymouth, Cherbourg
" 14	Wed.	Providence	New York.	**Marseilles:** Palermo, Naples
" 15	Thur.	La Bourdonnais	New York.	**Vigo:** Bordeaux
" 16	Fri.	Orca	New York.	**Southampton:** Cherbourg
" 16	Fri.	Drottningholm	New York.	**Gothenburg:** Direct
" 17	Sat.	Majestic	New York.	**Southampton:** Cherbourg
" 17	Sat.	Cedric	New York.	**Liverpool:** Queenstown
" 17	Sat.	Minnetonka	New York.	**London**
" 17	Sat.	Dante Alighieri	New York.	**Genoa:** Palermo, Naples
" 17	Sat.	Pittsburg	New York.	**Antwerp:** Plymouth, Cherbourg
" 17	Sat.	France	New York.	**Havre:** Plymouth
" 17	Sat.	Veendam	New York.	**Rotterdam:** Plymouth, Boulogne
" 17	Sat.	Cameronia	New York.	**Glasgow:** Londonderry
" 17	Sat.	Tuscania	New York.	**London:** Plymouth, Havre
" 17	Sat.	Scythia	New York.	**Liverpool:** Cobh
" 17	Sat.	Lituania	New York.	**Danzig:** Cherbourg, Copenhagen
" 21	Wed.	Mauretania	New York.	**Southampton:** Plymouth, Cher.
" 22	Thur.	Hamburg	New York.	**Hamburg:** Cherbourg, Southampton
" 22	Thur.	Hellig Olav	New York.	**Oslo:** Copenhagen
" 22	Thur.	Stockholm	New York.	**Gothenburg**
" 24	Sat.	Homeric	New York.	**Southampton:** Cherbourg
" 24	Sat.	Baltic	New York.	**Liverpool:** Queenstown
" 24	Sat.	Belgenland	New York.	**Antwerp:** Plymouth, Cherbourg
" 24	Sat.	Minnekahda	New York.	**London**
" 24	Sat.	Paris	New Yrok.	**Havre:** Plymouth
" 24	Sat.	Volendam	New York.	**Rotterdam:** Plymouth, Boulogne
" 24	Sat.	Caronia	New York.	**London:** Plymouth, Cherbourg
" 24	Sat.	Laconia	New York.	**Liverpool:** Cobh
" 24	Sat.	Transylvania	New York.	**Glasgow:** Londonderry
" 24	Sat.	Muenchen	New York.	**Bremen:** Cobh, Cherbourg
" 24	Sat.	Orduna	New York.	**Southampton:** Cherbourg
" 27	Tues.	Resolute	New York.	**Hamburg:** Cher., Southampton
" 28	Wed.	Pres. Harding	New York.	**Bremen:** Plymouth, Cherbourg
" 29	Thur.	Roussillon	New York.	**Vigo:** Bordeaux
" 29	Thur.	Westphalia	New York.	**Hamburg:** Boston, Cobh
" 31	Sat.	Celtic	New York.	**Liverpool:** Queenstown
" 31	Sat.	Minnewaska	New York.	**London**
" 31	Sat.	Zeeland	New York.	**Antwerp:** Plymouth, Cherbourg
" 31	Sat.	La Savoie	New York.	**Havre:** Direct
" 31	Sat.	New Amsterdam	New York.	**Rotterdam:** Plymouth, Boulogne
" 31	Sat.	Caledonia	New York.	**Glasgow:** Londonderry
" 31	Sat.	Andania	New York.	**Hamburg:** Plymouth, Cherbourg
" 31	Sat.	Franconia	New York.	**Liverpool:** Cobh
" 31	Sat.	Orbita	New York.	**Southampton:** Cherbourg
" 31	Sat.	Bremen	New York.	**Bremen:** Cobh, Plymouth

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The Early Summer Season in Paris

(Continued from page 42)

Lounsbury's treatment of her subject is poetic and simple in outline and bears no relation at all to the tortured psychological study of the French dramatist.

In the besieged Bethulia, slowly starved out, the Israelites lament. Under the hot summer sun the wells have dried up. Hunger and Thirst have become the precious auxiliaries of the besieging army. In vain a handful of men led by the brave Charmis try to pierce the ranks of the besiegers. Judith will go herself and conquer Holofernes. Her beauty opens up a passage for her through the enemy lines and proud and scornful she faces the besieger. She had thought to find herself face to face with a brute. The man she sees before her is a smiling, fair, amiable human. He offers her fruits, water and his own repast. He calls for dancers and music to entertain her. When he speaks his voice is soft and Judith is much troubled in her heart. She dare not say to herself the name of this emotion she is experiencing. But when a soldier comes to ask his chief what the pass-word for the evening shall be and he, in his turn, asks his lovely guest to choose one she replies: *"Love."*

Then Holofernes proposes peace with Bethulia. Judith agrees to transmit the offer to her people. One condition, however, shall be imposed on her. She shall become the spouse of the virtuous conqueror. So she sings there in Holofernes' tent and he weary of battle falls asleep. Armed with his two-edged sword she stabs him to the heart and then cuts off his head. Out she steals and from afar we hear the pass-word going from mouth to mouth: *Love! . . . Love! . . . Love! . . .* and we know that Judith is going swiftly back to Bethulia with the head of Holofernes hidden in the folds of her mantle. The Israelites receive her with cries of joy and while the enemy, routed and disorganized, flees across the plains Judith, mad and despairing, cries out her heart's pain and her love.

The translation of this poetic drama of Miss Lounsbury is not of the best. It is, however, superbly served by the interpreters. An admirable tragedian named Marcel Soarez plays the heavy role of Holofernes and Isabel Anderson, who has already shown exceptional talents in Francois de Curel's "La Viveuse et le Moribond," plays with nobility and charm the role of the beautiful Israelite.

To fitting music specially composed by the Princesse Armande de Polignac, the dances are interpreted by two young American dancers, Nadja and Hasoutra.



FRANCE *through the eyes of her Immortals*



"Saint Malo... enclosed by ramparts, looks like a crown of stones, the gems of which are the machicolations."
——"A Trip Through Brittany"—Gustave Flaubert

Do you always think of

France as being . . . just Paris? Then it's time you took a little trip along the "emerald coast" of Brittany. Nothing is more quaint, delightful and different! St. Malo, once a walled city of the pirates . . . Pont Aven, beloved of artists . . . curious Carnac of the druid stones . . . all are vivid splashes of color along the sea.

Don't wait until you reach France to enjoy this county. Six days before that time, board a French Liner . . . where the service, the cuisine, the decorations are exquisitely French. Where you are a member of an exclusive club afloat . . . with an interesting membership of artists, cosmopolites and the internationally famous.

Take your own car, uncrated, with you. It can be done on a French Liner, you know! And drive it off the covered pier at Havre. It is a leisurely way to see Paris, the modern . . . Brittany, the mediaeval . . . fashionable coast resorts . . . and shy, little inland towns.

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Spanish Houses Suited to American Living

(Continued from page 27)

This Mediterranean type of house seems to fit into the different varieties of American landscape so well that it looks as though the vogue for Spanish and Italian architecture would be a really permanent one. For whether these houses are planned for flat inland country, near sand dunes on the seashore, at the very edge of the lake or in a deep forest, they seem to have been intended for each spot in turn. This may be partly due to the fact that stucco lends itself to such a very wide variety of treatment both in surface texture, design and color, and that with the stucco wall a variety of roofs both in outline and color may be made harmonious. Also these houses may be built very compactly for cold climates, with the beautiful cloisters glassed in, or they may be so designed that they are suited to a tropical heat exceptional even in this country.



Mediterranean house in which the construction in a way repeats the series of terraces on which it rests



Spanish house planned for water front with steps to the water's edge

Insulating the House

(Continued from page 62)

house and the roof and ceiling over the attic with this material. He claims that the cost of insulating was $434, but that he saved on the cost of the heating plant about the same amount. In other words, by having a house that lost less heat he put in a smaller heating plant which naturally cost less than it would have cost if it had not been insulated. In fact he claims that this insulation cuts down the radiation needed in a house by at least thirty-five per cent and in his own home he says that he was able to comfortably heat the house in sub-zero weather, using a heating plant of less than half the capacity ordinarily required. This means not only a smaller heating plant but less fuel for heating and so a saving would be accumulated for a number of years. This is one of the very few examples where actual figures have been obtained. Most cases show theoretical savings and not reports of actual conditions.

The Style Louis XV —in Furniture

IN its purest expression shows a combination of beauty and restraint that is ever an artistic joy. Its inventions were those of genius, of a genius that possessed daring. The conception of the furniture of this period was that of artists of the most exquisite perception.

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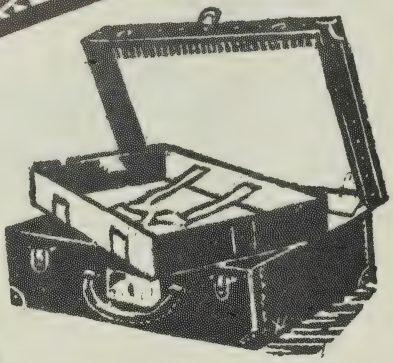
Cabinet makers and carvers, inlayers and metal chiselers all worked in harmony for the production of such furniture as the world has ever loved and ever will. Oeben, Reisner, Caffieri, their names are immortal, and their works will inspire other workers in the decorative arts for centuries.

Lest the style of Louis XV fall into disrepute because of those who spoil its finest qualities owing to lack of understanding of its true spirit and incompetent cabinet-making, let us look upon such examples of the furniture as those shown in the Louvre, the Garde Meuble, the Metropolitan Museum of Art in New York City, or a visit to our New York studios.

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Contemporary Reminiscences

(Continued from page 68)

"dumb Dora." If that girl is dumb then Einstein doesn't know the multiplication table. Irvin S. Cobb, who was present at the party, scored too. Asked under cross-examination, "You are one of the foremost writers of the country, aren't you Mr. Cobb?" Mr. Cobb answered, "In my own opinion I am."

The events in the life of Anatole France about which all of his biographers have been silent have recently been supplied in a book which is not meant to be a biographical document and of the biographical importance of which the author is so little conscious that she omits dates from letters and is careless in other respects where she might have been especially enlightening. The book is "Le Salon de Madame Arman de Caillavet" by Jeanne Maurice Pouquet, daughter-in-law of Madame de Caillavet, who was France's Egeria. Mlle. Pouquet's book is concerned primarily with an attempt to establish that the relationship between Madame de Caillavet and Anatole France was purely platonic. Just before Madame de Caillavet died in 1909 after her break with France, she left with her daughter-in-law a large packet of letters written to her by France, Proust, Maurras, Loti, and other famous personages and told her daughter-in-law to do with them what she thought best, but in any case to divulge their contents to Gaston de Caillavet, Madame de Caillavet's son and Mlle. Pouquet's husband, who had been estranged from his mother on account of what he believed to be her culpability in ignoring the proprieties in her friendship for France. "Perhaps," said the poor woman, "he will begin to understand after I am dead and gone."

Biographers hitherto have not only avoided mention of Madame de Caillavet, but they have also minimized the importance of France's marriage. It turns out from the evidence in Mlle. Pouquet's book that his marriage had a profound influence upon the formation of the point of view by which France is identified and through which he became famous. Whereas J. Lewis May in his biography of France alludes to France's marriage as a brief episode that began idyllically and ended shortly because of the restlessness of France's temperament, the marriage lasted over eight years and the history of it is set forth with amazing fidelity, it seems, in "The Wicker-Work Woman." The very episode of M. Bergeret's smashing the dressmaker's dummy and throwing it down into the courtyard occurred one night when France brought Jules Lemaitre home and found the dummy again in his study against his specific orders. It was France's first assertion of independence during his married life to an imperious woman who successfully put over on her shy, timid, stammering bookworm of a husband the notion that she was a grand-daughter of Guerin, the miniaturist, and that, therefore, she was racially and socially France's superior. After that assertion of independence, Madame France grew anxious over the loss of her power to dominate him and in trying to regain it she sought all sorts of occasions to quarrel with him. In the heat of one of these quarrels she called him the word which France forebore to use in "The Wicker-Work Woman," whereupon (whether the epithet was true or not) France, who was at his desk writing, got up with his papers and his ink bottle, and without changing from his dressing gown and skull cap, went to a hotel nearby and never returned. He divorced his wife in 1891.

Mlle. Pouquet throws further light upon the episode which resulted in the estrangement between Madame de Caillavet and himself. After nearly twenty-five years of daily intimacy in which Madame de Caillavet acted as France's taskmistress and manager, accepted writing contracts for him and made him work, they began to annoy each other and decided upon a temporary separation. France accepted a lecture engagement in Buenos Ayres. On the way over he fell in love with an Argentine actress young enough to be his granddaughter and appeared at a public reception in his honor with her and introduced her as "Madame France." The women there knew better and stayed away from his lectures, which only men attended and which proved a complete fiasco. Mme. de Caillavet received a clipping about "M. et Mme. France" at the reception and it broke her heart. She died not long afterward, before the breach between herself and France had been healed.





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(Continued from page 29)



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against the concrete wall, trailing vines drape themselves luxuriantly. Plants and flowers add interest and the cool splash of a playing fountain gives a certain sense of remoteness to city sounds that is very restful to tired nerves. For the pavements of corridors or cloisters a wide variety of tiles is available, while for the garden path or pergola an even wider selection is to be had. The embossed or incised tile are highly ornamental and to the ingenious mind suggest charming opportunities for distinctive floor and wall treatment.

Where Napoleon Played as a Little Boy

(Continued from page 35)

dens, of course, are of really ample dimensions but, in any event, there is always a garden as an essential part of the composition. Moreover, besides the distinction investing these houses, they are usually small enough to possess a refreshing and intimate domestic quality.

These Versailles houses disclose many diversities of style and echo all the successive changes of architectural fashion extending over the greater part of two centuries. Furthermore, houses of approximately the same date exhibit so wide a variety in their several individual forms of expression that the casual observer is apt to be more impressed at first by their differences than by their points of likeness. It is this manifold diversity, however, within a certain all-comprehensive unity that constitutes a great measure of their charm and affords no slight element of the interest they yield.

Nevertheless, when we closely analyze them, their common characteristics become plain. In the first place, it is clear that the architects and owners set a high value upon privacy. The problem of creating absolute privacy and almost rural detachment, even in the midst of the city, is solved without any suggestion of selfish rebuff toward the stranger or affront to the outer world.

In the next place, there is nothing fortuitous in the appearance of these houses. Everything in the entire composition of the dwelling, along with any dependencies that may belong to it, is thoroughly co-ordinated so that the total result is a single articulate entity. The self-contained completeness they all display is one of their most satisfying characteristics.

The Bonaparte house, in the manner of the mid-eighteenth century, stands squarely on the corner of the property at the junction of the two streets. The lot is not very wide—barely wide enough for the principal frontage of the house, an archway or porte-cochère, and the service portion and offices on the other side of it—and not very deep, but the high-walled garden, stretching the full length of the property behind the house, is so adroitly laid out that there is an impression of dignified sufficiency and much greater space than actually exists. Like so many of the Versailles structures, the Bonaparte house is built of the native limestone rubble, coated with a smooth jacket of stucco, and painted a warm gray. This painted stucco is a very satisfactory medium for the moldings and other external details and possesses the further merits of being both inexpensive and durable. All the woodwork is exceedingly simple and is painted white. Such jewel-

(Continued on page 79)

The John F. Braun Collection of American Art

(Continued from page 46)

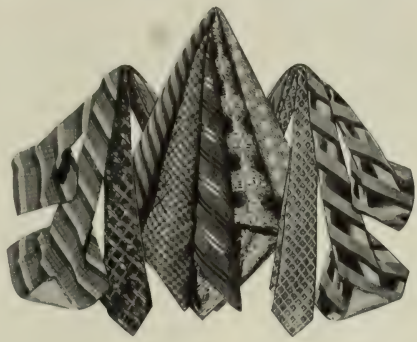
achieved or who do not quite understand what is its challenge, past or present, especially the present challenge as so eloquently set out by Robert Henri in the November ARTS & DECORATION. Moreover, there are many who, perhaps, are convinced that Gilbert Stuart in the Athanaeum portrait of Washington, painted one of the dozen unforgetable portraits that stand out in the history of art and who realize, also, that the almost magical names of Whistler and Sargent are things to conjure with, as it were, in any collection, but who do not know what has been done by American collectors who are making American art a matter of their daily life.

Frankly American, therefore, not fearing comparison with collections devoted to other ideals, the Braun home is typical of what is fortunately going on in many centres in America since we have developed a group of especially sensitive collectors who, without ostentation, have gone quietly about surrounding themselves with pictures and sculptures which are the output of their own countrymen, so that their residences are becoming, indeed have become, veritable sanctuaries of American art without in any way losing their appeal as homes in which one would like to live. In a very human way, "Sogno Mio" is, however, somewhat of an exception, since there is no master represented on the walls, or no painting shown that does not tell a story of the patient and untiring search of the collector for the very best example of period and personality. Years, in some cases, have separated the acquisition of canvases which, when seen on the walls suggest either by similarity of style or of contrast the only possible combination that seemingly meets the situation. Moreover, the search and the final success have naturally attached to them experiences that throw a human interest over the work of art and the glamor that surrounds certain of the works has resulted in a collection that has, as it were, the dramatic surprises as well as historic suggestiveness. All this earnest quest and high adventure that are represented in the collection is the real secret of the art of collecting, the doing it in such a way as if to seem that there has been no effort involved. For, in the Braun collection, one not only boxes the compass of American art from Benjamin West to Bellows, but each and every canvas, as the result of years of enthusiastic selection makes its appeal not only for the beauty and charm that belong to it, but also by reason of its significant position in the development of American art. Consequently, one may see here an example of the earlier work of one of the American masters that is instinct with the promise of genius and of unspoiled spontaneity in contrast with another canvas that represents the artist in his very prime. A Stuart, for instance, secured directly from a descendant, carries a pleasant story of the past and the present and along with family souvenirs and delightful reminiscences is endowed with living qualities in the mind of the collector which qualities are easily communicated to those who are confronted with the picture and its history. The Whistler is a whole chapter in itself and was not purchased by Mr. Braun until he had gone into its history thoroughly for years and learned to understand it.

Naturally, after the work is secured for itself its experience in the home is a matter for careful study before its final disposition on the walls is successfully accomplished, in order that every part of the house may have its special point of reference, a special character, and a continual benison to the family, and revealed to the guests who know the hospitality that, so far as art goes "gilds its own refined gold" through the most effective arrangement of the art objects in a house beautiful in itself merely as a piece of villa architecture. And, confronted with the lovely things that greet you at the very entrance of the home and which immediately establish the mood, the key, to speak musically of the whole collection, it seems a pity, as one enjoys the intimacies of home life thus interpenetrated with American art, that there is not some way in which such collections as these, and others famous for various reasons, could be given to the world at large in America through reproductions, so that all might share in the selected beauty that expertness and a lifetime devoted to it have brought together in such harmonious surroundings.

There is no question here of the need of cataloging to give you important names, there is not the slightest hint of museum attitudes, for, above all, whether it be a study by Benjamin West of one of his classical pieces developing the Psyche legend or Robert Henri or George Luks or Ryder or Fuller or Twachtman or Weir or Inness or Winslow Homer or Homer Martin or Wyant or Pennell or Thayer or Hunt or Mary Cassatt or Sargent or Stuart, Sully, Morse, Inman, Naegle or Garber or Horatio Walker or Lathrop or Redfield or Hawthorne and one may take a breath and a pause, or Whistler, each and every picture has been brought into the house for one purpose, because it is a

(Continued on page 78)



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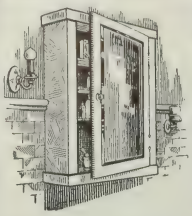
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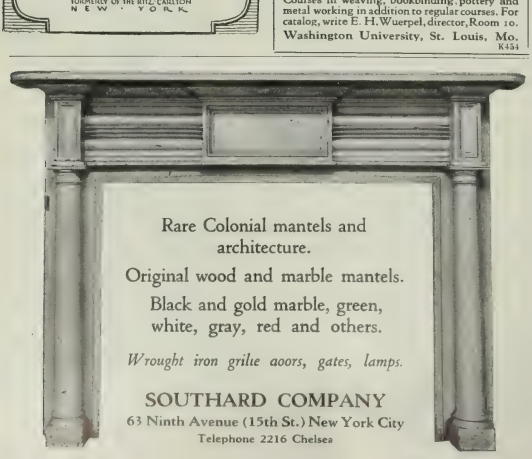
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The John F. Braun Collection of American Art

(Continued from page 77)

thing of beauty and can be lived with. The fact that each and every canvas is a work of art that will live is, as it were, an accessory after the fact of the collector's determination. And if the print portfolios contain the greatest collection of Pennells in the way of etchings and lithographs in this country or anywhere, this also is not forced on one ostentatiously, but comes as an accidental discovery on the part of the delighted visitor who for the time being becomes one of the members of the family and enjoys its confidences.

There is, indeed, an art in the Braun collection which those who have homes and wish to live with pictures might well imitate, since nothing is further from the collector's mind than forcing on anyone the idea that anything is there that is not there for the simple reason that it is pleasant to look at. And, ignoring for a minute, those paintings that other collectors may deem important and which a Baedeker might star, take, for instance, two gems by George Luks which greet you in the entrance hall and which at once sum up the collection in a matter of character and up-to-dateness. These are two companion paintings which might be called the Allegro and the Il Penseroso of the collection. One is entitled "A New Year's Shooter" and represents all that insouciance of the street gamin on a lark that is at the command of Luks; as is the case with no other American painter, while in the poignant, yet defiant, tragedy of this work-a-day world, inherent in the "Breaker Boy" with his miner's lamp on his cap and the cigarette in his hand and a look of "Well, what are you going to do about it" in his face, Luks has struck a deep undertone free from maudlin sentimentality that is a masterpiece. And if in this vein one looks across the hall to the extraordinary "Rainy Night" of George Bellows, with its mysterious figure and the ghastly greens of the electric light on tree and road and house, soaked with storm and blown with the wind, one gets a suggestion of mood that goes far to make this painter an old master at the very moment of his passing and also gives the collection a rare and notable example of modernity in the best sense of the word.

It goes without saying that in the several Stuarts which Mr. Braun possesses, not forgetting a study in miniature by Stuart of his famous Lansdowne portrait of Washington which study was utilized for purposes of the engraver, giving us our standard engraving of this famous picture, nor overlooking the famous Lucia Grey, of Boston, which, with its white bodice and blue shawl and rich background of hangings, suggests the English School with a touch of French elegance that not even the contemporaries of Sir Joshua realized, one gets the essential Stuart to perfection. And as for the splendid Sullys, "The Portrait of Rev. John Stockton" being Sully at his best.

Yet, if there be one room that is in a sense the chief apartment, it is the music room, in every sense the living-room, since both Mr. and Mrs. Braun are musicians, with more than professional endowments and expertness, and it is in the music room that one finds two of the most beautiful Innesses known to any collection, the emerald green "Across the Meadows, Montclair," and the very russet and golden "September Breeze," which in this room have finally found themselves on either side of one of Abbott Thayer's winged figures, a study superior to that in the Freer Gallery and giving Thayer that prominence which he deserves since it faces the door as you enter the room. But here also is good company in the shape of Winslow Homer "Watching the Breakers," a "Mother and Child," by Mary Cassatt, that quite escapes the ugliness of some of her domestic scenes, a Homer Martin, two Wyants, one very early that suggests the accurate simplicity of a nature study.

Twachtman and Weir are nearby in characteristic works, two Ryders give you in one case a mystical Lalla Rookh landscape and this with a mysterious landscape by George Fuller they are used to balance what one might call the chief feature in the room, the famous "White Girl," by Whistler. This painting, with its Japanese decorative background, belongs to one of the most instinctive and distinctive periods of Whistler's art is a *tour de force* so far as color values go, and is the celebrated painting that was exhibited at the Pall Mall Exhibition in 1874 along with 'The Painter's Mother," "Thomas Carlyle" and "The Miss Alexander."

Notable, too, for one thing that on the piano stands a black and white portrait of Mrs. Braun by John Singer Sargent, drawn during his last visit to Boston, just before he made his start back to London and never returned. But on all sides things attract. The dining-room portraits, the halls and the ante-rooms and the upstairs rooms given over to works by Theodore Robinson, and Duveneck, and Henri and Melchers, George DeForrest Brush, Dewey, Emil Carlsen, Hawthorne, Thomas Dewing and Chase and Eakins and William M. Hunt and Redfield, Lathrop and Garber for the Philadelphia School and to others equally conspicuous, each and several tell a story of American art that can be lived with, that more than justifies the effort made by the collector.

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Shielded Lights for Summer Evenings

(Continued from page 33)

pewter sconces with fluted edged reflectors, have won a distinct place for their simplicity and quaint charm, while, in bold contrast, for the Spanish or Italian house, lighting fixtures have broad scope in the elaboration of their designs.

As the tall candelabra and torcheres, of the XVth and XVIth centuries were, necessarily, mainly intended for ecclesiastical use and as a means of lighting great palaces, these fixtures, today, should have an equally impressive background, to apply consistently either within or without the house, as in the instance of the ornamental gilded iron processional candlestick tops, which can be made into electrified sconces, or the tall silver or gilded wood altar candlesticks, converted into lamps. The crown-shaped iron candle holder with its many sprockets, which hung before the altar, as well as the semi-circular sprays of early Italian ironwork, graduating in size, that illuminated the altar itself, all need a modern setting of stone or rough plaster walls to properly display them.

For a less ambitious treatment, along these lines, however, the Spanish and Italian peasant potteries and terra cotta jars, are consistently suitable for they combine attractively with the many new treatments of parchment shades in their neutrality.



Iron ship floor lamp with antique verde finish and a mottled green parchment shade. Courtesy of Jos. McHugh



Renaissance lantern ornamented with metal morning glories. Antique gold or verde finish and frosted amber glass. Courtesy of the Sterling Bronze Company



Italian wrought-iron lantern. Courtesy of the Alba Galleries

Where Napoleon Played as a Little Boy

(Continued from page 76)

like touches as the bit of wrought iron above the side door into the court and the wall niche over the door opening into the garden are fascinating accents that stress the studied restraint of the rest of the composition.

The charm of the house is not spectacular but lies in its decorous restraint and suavity of manner. It does not insistently hurl its merits at the head of the observer, but it must be courted and quietly studied in order to reveal the full measure of its excellence. It will, however, perfectly well stand the test of prolonged scrutiny. The staying quality it evinces under this test is far preferable to a more striking impression that does not last. The house has the merit of being permanently satisfying.

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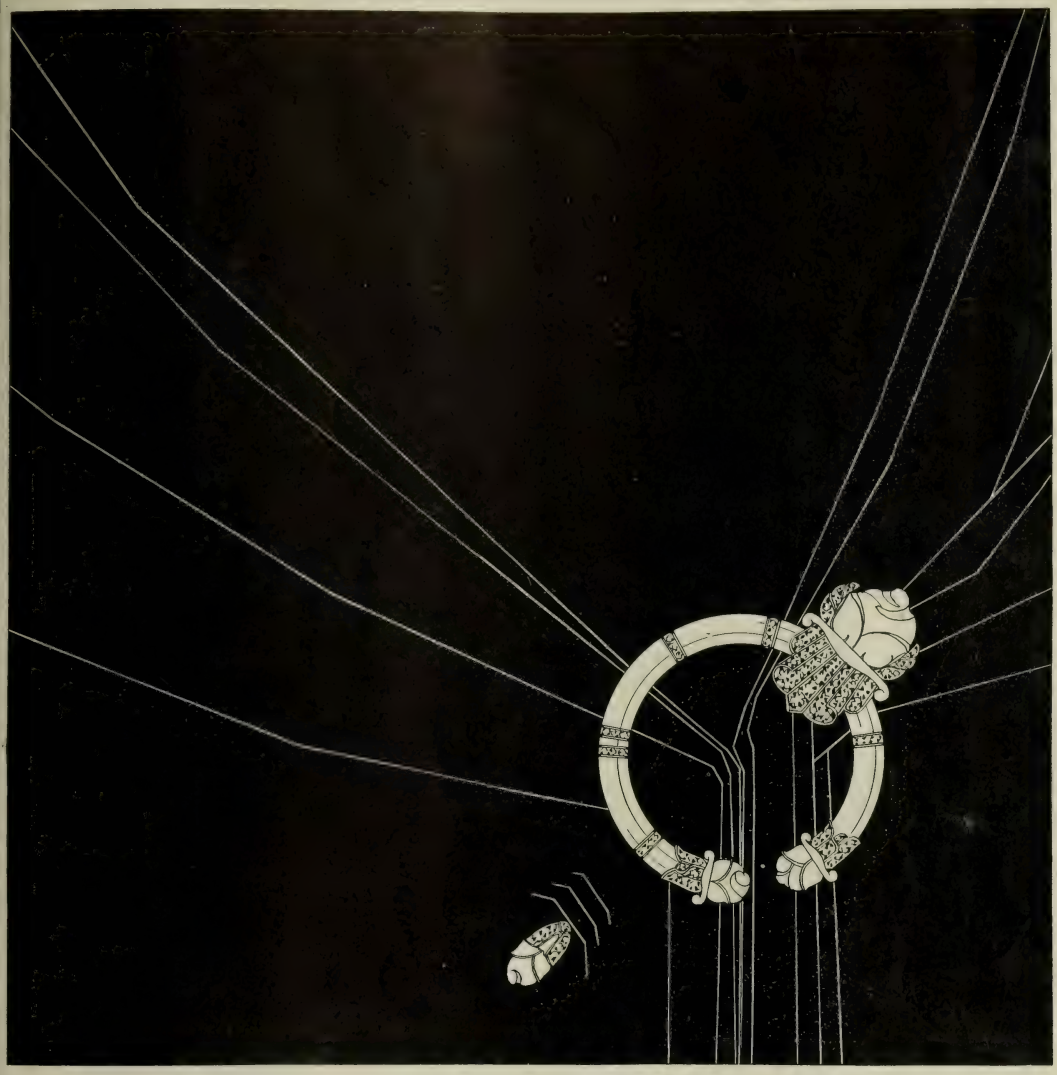
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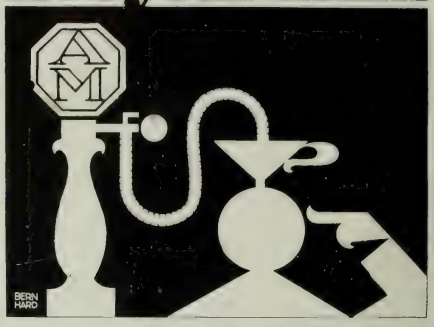
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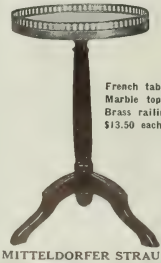
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For personal use, soft Chinese silks in all the varying shades, popular for summer wear, are likewise shown with embroidered silk shawls and jewelry with semi-precious stones.

At the Shelton Shops, general upholstery and curtain making are a specialty. Here all types of window treatments are carried out in chintz or silk, bedspreads and couch covers, cushions, of which the one illustrated is typical, and quilted silk in its many applications. Another interesting phase of the work done here is the repairing and remodeling of old furniture of unattractive shape into accepted outlines; the alteration of draperies, such as the lengthening of curtains to meet the requirements of longer windows and the general rehabilitation of a room.

In the matter of lighting fixtures, the selection is largely governed by the character of the room's decoration. Thus, at (Cont. on page 12)



Chinese enamel 9½" candlesticks in yellow, turquoise and dark blue. Enamel candy box, 7½" diameter, rose with blue and pink or other color combinations. Suechaw jade elephant book ends, 5½" x 6½" on teakwood stands. Courtesy of Long Sang Ti Curios Co.



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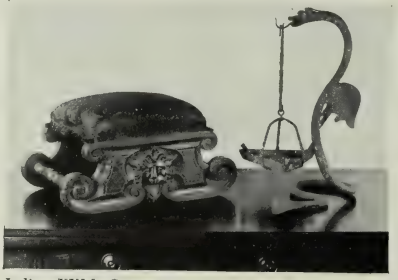
J. A. Lehman's is to be found a comprehensive collection of side brackets, ranging from the copies of old English lights, in wrought iron and pewter, such as in the reflector lights made of small bits of mirror, mounted on a metal plate, to the pewter and tin early American types. Star lanterns and fascinating hanging lights, composed of crystals, are also shown.

Glass curtain tie-backs consisting of clusters of colorful flowers and those of diamond-shaped pieces of etched mirror with others composed of sprays of morning glories, in undecorated tin, are also among the newer designs. A colored crystal basket, strung on wire and decorated with sprays of glass flowers is noticeably lovely.

Italian and Spanish furnishings, in all the name implies, are to be found at G. & E. Quaranta's new shop in an unlimited supply. Furniture both old and in reproductions and smaller accessories, antique velvets and brocades with fine old Italian ironwork, ranging from torcheres to grilles and well-curbs are also included.



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Italian XVIth Century wrought iron taper holder and Italian walnut XVIIIth Century foot stool, covered in red damask. Courtesy of G. & E. Quaranta, Inc.





Painted metal chairs in yellow, red lacquer, green and blue with detachable seats, that may be conveniently nested yet are sold individually. Courtesy of the Spanish Art Galleries

At the Spanish Art Galleries the appointments for a Spanish interior are seen in a variety of colorful examples. Old Alpujarra rugs that resemble hooked rugs in weave, many in vivid blues and yellows, are obtainable in all sizes and antique tile-topped wrought iron tables that serve so many practical uses in the country. Spanish and Italian oil jars in natural terra cotta or glazed in solid or contrasting colors are also to be had in a variety of sizes as well as Spanish lanterns. The painted iron chairs which are shown nested in the illustration, but which are sold individually, are especially attractive and durable.



No. 1039—Horse (pottery) Ash Tray $4.50

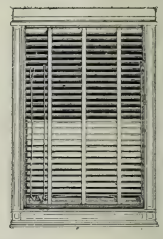
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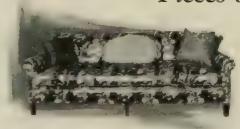
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This is one of a series of most unusual articles to be published in the next several issues under the general title of

PERIOD HOUSES

by C. Stanley Taylor

You will find the first article—"Spanish and Italian Styles"—in this issue, the French Style in September, American Colonial in October, Tudor and Elizabethan in November, Norman English in December and English Cottage Styles in January.

Each article will be an analytical description of the house style discussed, although not technical in expression, and will include discussion of materials used. Each article will be a full exposition of one period style of architecture, so designed and built that it is completely in that period yet achieves American ideals of comfort and convenience.

Each article will be richly illustrated, showing exteriors, interiors, fittings and furnishings. If additional information is desired a letter to ARTS & DECORATION will bring prompt, practical help.

It will profit you to follow our new

HOME BUILDING DEPT.

The word "service" has been used and misused so often in recent years that it has almost lost its meaning. Yet there is no other word which so accurately describes the policy of ARTS & DECORATION. This magazine is edited and published with just one aim—to give to those who wish it information of the utmost practical value pertaining to all the factors of home building, furnishing and decorating.

With this purpose we have recently established a new Home Building Department. In this department you will find every month a discussion of some kind of building material, done by one of the acknowledged authorities to help you to select, purchase and use.

In the July issue there was an article on "Brick in House Construction and Decoration" (a discussion of "face" brick.) In this issue, "A Renaissance of Textured Walls." In September there will be "Unchanging Popularity of Brick Walls" (a discussion of "common" brick); and in subsequent numbers articles on Limestone, Gypsum, Roofing and other important items in house construction. It is our belief that no more valuable articles have ever been published for those who intend to build.

If you are interested in a lamp for your library, boudoir, or a single piece of furniture, such as a chair, table, or a tapestry, candle-sticks, sconces, or any one of a thousand and one other aids for making your home distinctive and beautiful, and to create an atmosphere of hospitality, all you need to do is to write us a note, telling what it is you are interested in purchasing, and we will extend every aid in helping you to solve your problem.



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Philadelphia
June 1 to December 1, 1926

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First of all, it is an anniversary memorial to 150 years of freedom, inaugurated by the Declaration of Independence. Through pageantry, parade, and special ceremonies, the underlying motive of the celebration will be kept uppermost in the minds of millions of visitors who will come to Philadelphia during that period.

In its entirety, it will constitute a complete survey of the progress made in the last one and one-half centuries. Art, science, education and economics will be illustrated by their most modern applications, and, in many cases, by exhibits tracing the development of certain phases of these from their earliest records.

Many will see in the Exposition a tribute to the activities of peace—a patriotic gesture more powerful than any conscious diplomatic maneuvre.

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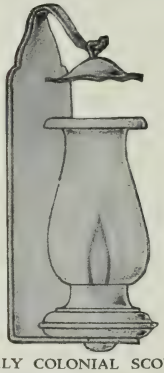
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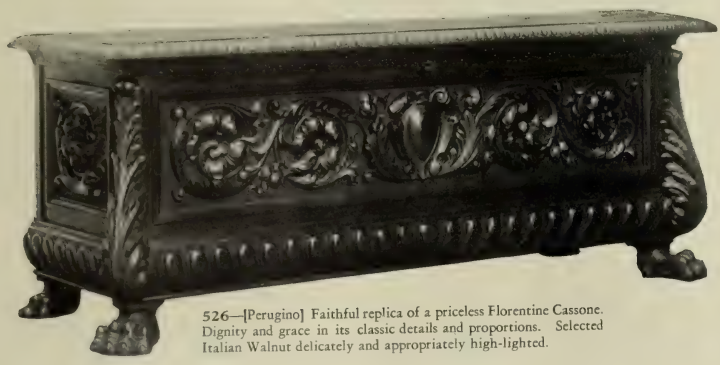
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No. 352 Roman Bench—Metal parts Swedish iron or gold plated with café au lait braces. Upholstery Italian red mohair. Total length 32 inches, width 15½". Seat is 22 inches long, 18 inches high.

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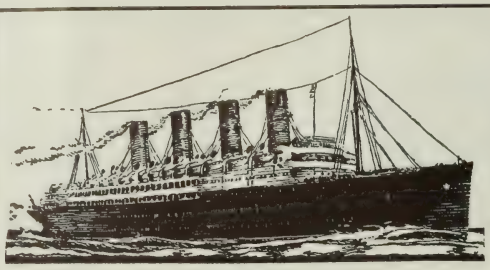
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Date	Day	Steamer	Port of Departure	Destination Via
Aug. 1	Sun.	Olympic	New York	**Southamptcn:** Cherbourg
" 1	Sun.	Leviathan	New York	**Southampton:** Cherbourg
" 3	Tues.	Frederick VIII	New York	**Copenhagen:** Oslo
" 4	Wed.	Aquitania	New York	**Southampton:** Cherbourg
" 4	Wed.	G. Washington	New York	**Bremen:** Plymouth, Cherbourg
" 4	Wed.	De Grasse	New York	**Havre**
" 5	Thur.	Albert Ballin	New York	**Hamburg:** Cherbourg, Southampton
" 6	Fri.	Ohio	New York	**Southampton:** Cherbourg
" 7	Sat.	Adriatic	New York	**Liverpool:** Queenstown
" 7	Sat.	Majestic	New York	**Southampton:** Cherbourg
" 7	Sat.	Samaria	New York	**Liverpool:** Cobh
" 7	Sat.	Carmania	New York	**London:** Plymouth, Havre
" 7	Sat.	Republic	New York	**Bremen:** Cobh, Plymouth, Cher
" 7	Sat.	Sierra Ventana	New York	**Bremen:** Plymouth, Cherbourg
" 7	Sat.	Rotterdam	New York	**Rotterdam:** Plymouth, Boulogne
" 7	Sat.	Duilio	New York	**Naples:** Genoa
" 7	Sat.	Gripsholm	New York	**Gothenburg**
" 9	Mon.	Asia	New York	**Beirut:** Az., Lis , Pir., Sal., Con., Jaf.
" 10	Tues.	Columbus	New York	**Bremen:** Plymouth, Cherbourg
" 10	Tues.	Reliance	New York	**Hamburg:** Cherbourg, South't'n
" 10	Tues.	Patria	New York	**Marseilles: Palermo, Naples**
" 10	Tues.	M. Washington	New York	**Trieste:** Az., Lis., Nap., Pat., Rag.
" 10	Tues.	Stavangerford	New York	**Oslo:** Bergen, Stavanger
" 10	Tues.	Estonia	New York	**Danzig:** Copenhagen
" 11	Wed.	Guiseppe Verdi	New York	**Naples:** Genoa, Palermo
" 11	Wed.	Roma	New York	**Beirut:** Algiers, Haifa, Alex., Jaffa
" 11	Wed.	Suffren	New York	**Havre**
" 11	Wed.	Pres. Roosevelt	New York	**Bremen:** Plymouth, Cherbourg
" 11	Wed.	Berengaria	New York	**Southampton:** Cherbourg
" 12	Thur.	Minnetonka	New York	**London:** Cherbourg
" 14	Sat.	United States	New York	**Copenhagen:** Oslo
" 14	Sat.	Cedric	New York	**Liverpool:** Queenstown
" 14	Sat.	Homeric	New York	**Southampton:** Cherbourg
" 14	Sat.	Cameronia	New York	**Glasgow:** Londonderry
" 14	Sat.	Tuscania	New York	**London:** Plymouth, Havre
" 14	Sat.	Scythia	New York	**Liverpool:** Cobh
" 14	Sat.	Pittsburg	New York	**Antwerp:** Plymouth, Cherbourg
" 14	Sat.	Orca	New York	**Southampton:** Cherbourg
" 14	Sat.	France	New York	**Havre:** Plymouth
" 17	Tues.	Berlin	New York	**Bremen:** Plymouth, Cherbourg
" 18	Wed.	Conte Rosso	New York	**Naples:** Genoa
" 18	Wed.	Deutschland	New York	**Hamburg:** Cherbourg, South't'n
" 18	Wed.	Arabic	New York	**Hamburg:** Plymouth, Cherbourg
" 18	Wed.	Mauretania	New York	**Southampton:** Cherbourg, Ply
" 20	Fri.	Rochambeau	New York	**Havre**
" 21	Sat.	Minnekahda	New York	**London:** Boulogne
" 21	Sat.	Baltic	New York	**Liverpool:** Queenstown
" 21	Sat.	Olympic	New York	**Southampton:** Cherbourg
" 21	Sat.	Laconia	New York	**Liverpool:** Cobh
" 21	Sat.	Caronia	New York	**London:** Plymouth, Havre
" 21	Sat.	Transylvania	New York	**Glasgow:** Londonderry
" 21	Sat.	Belgenland	New York	**Antwerp:** Plymouth, Cherbourg
" 21	Sat.	Leviathan	New York	**Southampton:** Cherbourg
" 21	Sat.	Orduna	New York	**Southampton:** Cherbourg
" 21	Sat.	Paris	New York	**Havre:** Plymouth
" 21	Sat.	Veendam	New York	**Rotterdam:** Plymouth, Boulogne
" 23	Mon.	Stockholm	New York	**Gothenburg**
" 24	Tues.	Resolute	New York	**Hamburg:** Cherbourg, Southampton
" 25	Wed.	Pres. Harding	New York	**Bremen:** Cobh, Plymouth, Cher
" 25	Wed.	Aquitania	New York	**Southampton:** Cherbourg
" 26	Thur.	Cleveland	New York	**Hamburg:** Cherbourg, Southampton
" 26	Thur.	Muenchen	New York	**Bremen:** Queenstown, Cherbourg
" 26	Thur.	Oscar II	New York	**Copenhagen:** Oslo
" 28	Sat.	Minnewaska	New York	**London:** Cherbourg
" 28	Sat.	Celtic	New York	**Liverpool:** Queenstown
" 28	Sat.	Majestic	New York	**Southampton:** Cherbourg
" 28	Sat.	Franconia	New York	**Liverpool:** Cobh
" 28	Sat.	Caledonia	New York	**Glasgow:** Londonderry
" 28	Sat.	Lancastria	New York	**London:** Plymouth, Havre
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" 28	Sat.	La Savoie	New York	**Havre**
" 28	Sat.	Volendam	New York	**Rotterdam:** Plymouth, Boulogne
" 28	Sat.	Columbo	New York	**Palermo:** Naples, Genoa
" 28	Sat.	Bergensfjord	New York	**Oslo:** Bergen, Stavanger
" 28	Sat.	Drottningholm	New York	**Gothenburg**
" 31	Tues.	Pres. Wilson	New York	**Trieste:** Az., Lis., Nap., Pat., Rag.
" 31	Tues.	Lituania	New York	**Danzig:** Cherbourg, Copenhagen

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"Three Deer Feeding," from a sketch by Herman Palmer

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AUGUST, 1926

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A fascinating French dining room with richly paneled walls and 18th Century inset cupboard owned by Herbert N. Straus. From a painting in mellow old tones by Walter Gay

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXV *August, 1926* NUMBER 4

Room Portraits by Walter Gay

Rare Interest and Delicate Beauty Are Shown in These Paintings of Individuality in Furnishing and Decoration

By COSTEN FITZ-GIBBON

WHETHER we especially admire that school of painting or not, as a type of technical expression, there are few of us who cannot find real enjoyment in the pictures of Dutch rooms produced by so many famous painters in Holland in the seventeenth century and the early part of the eighteenth.

As historical documents they are of inestimable value but, quite apart from that aspect of the matter, they are so rich in a kindly, domestic quality, so replete with warm human charm, that we cannot fail to be sensible of their appeal. They give us such perculiarly intimate glimpses of the life of the time as the painters saw it that we almost feel as though we knew the rooms from actual personal experience and could count amongst the number of our acquaintance the people who tenanted them.

In much the same way, the pictures wrought by the Italian painters of the fourteenth, fifteenth and sixteenth centuries take us directly into the inmost life of the period. The Italian painters were most intense realists, and when they portrayed a room and its furnishings, as a setting for an "Annunciation," a "Visitation," or some other incident drawn from Biblical or profane history, we may be perfectly sure they were depicting exactly what they were accustomed to see in their every day experience. Such reliable witnesses to the manners, habits of life and domestic belongings characteristic of the age are these old Italian pictures of interiors that by their assistance we can readily reconstruct and visualize the entire setting in which the Florentines, Romans and Venetians of the Renaissance passed their existence.

Then, again, there are the fascinating interiors revealed by a number of the Indian miniatures of the Mogul school, meticulous in the refinement of their delicate lines and glowing with gorgeous, vivid color. These Mogul paintings of Persian inspiration portray actual conditions of interior architecture and furnishing with no less fidelity than do the Italian and Dutch pictures already cited. Nor are they any less pregnant with a burden of agreeable and profitable suggestion, if one is minded to derive concrete lessons from them.

There is no reason why the portraits of our own rooms at the present day, limned by skillful painters, should not be as full of interest for us or as helpful to others as the various types of paintings just mentioned. As documents of the contemporary life of any period—a capacity on which it is worth while to lay considerable emphasis—room portraits are infallibly trustworthy and more faithfully illuminating than any other form of record. We learn more from pictures, and we learn it more forcibly and quickly, than from any other source of instruction. Pictures speak an universal language, understood by everyone the world over. They need no translation. It matters not whether the text that accompanies them be written in Greek, Choctaw or Chinese, the message they convey immediately to the eye is clear and unmistakable. In this age of pictures, which may very properly be called the Age of Illustration, we owe an incalculable debt to their agency.

The fundamental difference between the room portait of the present day, as it is presented by Walter Gay and others who work in the same vein, and the pictures of interiors executed in the past is this. The great majority of the old pictures that show us so faithfully the composition and details of rooms were employed as settings for human figures. They were, in effect, backgrounds, worked up with infinite care and punctilious fidelity to the minutest details, it is true, but nevertheless, in intent, most of them were backgrounds. The modern room portrait is *not* a background. It carries, and it needs, no excuse of human subject to be presented in a carefully elaborated setting. The actual composition of the room, and the atmosphere of the room, as derived from each and every item that enters into the composition, are the subjects of prime importance which it is the task and triumph of the painter to convey.



Courtesy of the Wildenstein Galleries

"Rue de l'Université, Paris"; shows a beautifully decorated wall with painted panels and furniture harmoniously arranged. From a painting by Walter Gay

After all, it is just as logical and just as desirable to have portraits of rooms as it is to have portraits of people. Indeed, the portraits of rooms have just as much individuality as the portraits of people and they are often far pleasanter to look at. They are just as full of character and, time and again, they are infinitely more suggestive and stimulating to study. The expression of human personality they convey may be indirect, so to speak, but all the same it is unmistakably present and can easily be discerned if we care to exercise a little analysis.

It is the function of a skillful portrait painter so to study and analyze his sitter that he grasps the true character underlying and

giving outward expression to the facial lineaments. It is, furthermore, his function so to present that underlying character that the observer may perceive it with unfailing certainty. It is by virtue of this outwardly expressed insight that painting stands, and always will stand, on a higher plane than the mechanical and purely literal processes of photography, quite aside from all considerations of color.

In just the same way it is the function of the painter of room portraits so to analyze his subject that he can capture and present the true *atmosphere,* the underlying subtle character, of the room he is painting, suppressing irrelevancies and accenting the elements on which the character most chiefly depends. Much as we enjoy, and much as we owe to photographs and half-tone reproductions of photographs, there is no escape from their mechanical literalness. Even the best corrective, a wisely chosen point of view, cannot wholly obviate this limitation. The painter of room portraits, on the other hand, can exercise the tact of suppression and lend discreet emphasis to what is truly significant, without being fettered by the slavish, mechanical accuracy of the camera. These factors of the art, apart from the element of color, it is well we should keep in mind as aids to understanding and appreciation.



"La Vitrine Musée, Carnavelet," from a painting by Walter Gay

With the agency of color at his command, in addition to the qualities of sympathetic perception and tactful drawing, Walter Gay's equipment for creating room portraits of rare interest and delicate beauty is unsurpassed. In the eighteenth century French rooms or, to speak more correctly, French rooms in the manner of the eighteenth century, such as he especially delights to paint, there is unlimited opportunity to employ with telling effect all the subtle nuances and delicate gradations of chromatic combination. Of this opportunity Gay always makes the most, with an infectious manner of blithesome gaiety and with singularly felicitous technique. He not only creates engaging portraits of rooms, but he catches their inmost essential atmosphere and makes them living realities for us. If anyone seeks a justification for room portraits, it will be found in Gay's performance.

For two reasons especially a close study of Walter Gay's room portraits is sure to prove of great value to all who feel more than a merely casual interest in the subject of interior decoration.

In the first place, wholly apart from the fascinating compositions they always present, fascinating on the score of form and line, they are equally fascinating in point of color. Indeed, it would not be too much to say that the most considerable and direct measure of their appeal resides in their portrayal of color. A study of Gay's color alone should minister vast encouragement to those who profess to love color, and probably do sincerely love it, but have not the courage of their convictions when the opportunity comes to use it in their own homes. There are many people who will boldly venture almost anything in the way of color for their wearing apparel, but the minute they are called upon to make a color decision in the decoration of their houses all their courage oozes out at their fingertips and they take refuge in "playing safe" for fear of being thought gauche or "unrefined." The "refinement" bug-bear has done more to dull and spoil interiors that ought to have been good than almost any other one cause that could be picked out. Color combinations can be even thoroughly daring without being in the least unrefined; on the other hand, dullness can go hand in hand with vulgarity.



"The Tapestried Room," from a delightful painting of a French interior by Walter Gay

The other reason why a close study of Gay's room portraits is sure to prove of inestimable teaching value is that they stimulate the habit of analysis. That is to say, they focus attention strongly upon isolated compositions or groups, detached from the general *ensemble* of the room in which they occur. Gay's extraordinary power of singling out a fine grouping—it may be the corner of a room with a lacquered secretary, a writing chair and all the little related accessories, or it may be a tea table with a screen behind it—and presenting it vividly to the eye at its full composition and color value ought to make even the least sensitive person understand how vitally necessary it is to compose a room by groups. If you like to put it that way, Gay's paintings often exemplify the old principle of *divide et impera* that our Latin masters drummed into us, and this principle, like many another homely rule of thumb can time and again serve us in good stead when the problems of arranging a room confront us.

Newport's Art Traditions

The Art Exhibition This Year Will Present Many Important Works of American Artists

Photographs by Courtesy of the Art Association of Newport and the Grand Central Art Galleries

NEWPORT is most famous as a summer resort for the world of pleasure and fashion. But from Colonial days its beauty and charm have drawn to it many distinguished artists. Gilbert Stuart and Edward Greene Malbone were among the earliest artists identified with its life. Stuart lived in Newport many years and received his first lessons in painting there from John La Farge and the James brothers, Henry the novelist and William the philosopher. The latter, judging from the few fine paintings that came from his hand could have easily won—had life been long enough for the fullness of his genius—as distinguished a place in the field of art as in the realm of philosophy. Recollections of this class of Hunt's forms several pages of delightful reading in Henry James' "Autobiography of a Son and Brother."



(Above) "Evening Northport" by John F. Folinsbee, A. N. A.



"Edna" by Ivan Olinsky, N. A.

Richard Staigg, the portrait painter, William T. Richards, famous for his marines, John Elliott, Albert Sterner, Howard Cushing, and Sargeant Kendall were also among the artists who made Newport their home over a long period of time. George Bellows too spent several summers there, and among his works are Newport canvases full of the luminous light and color of the country about Paradise Road and Second Beach.

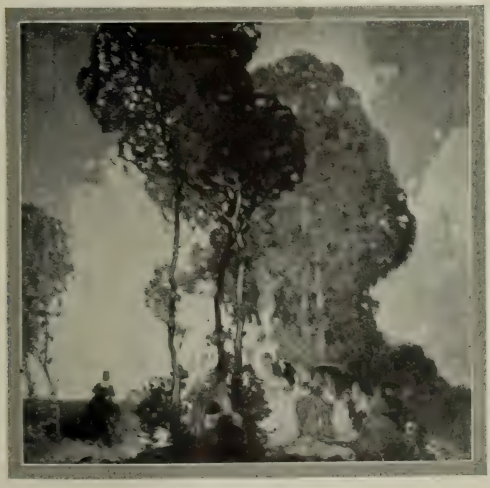
In 1912 the Art Association of Newport was founded by a group of artists and other people interested in matters artistic. Its first home was in the old Hunt Studio, but this was soon outgrown. The

(Continued on page 80)

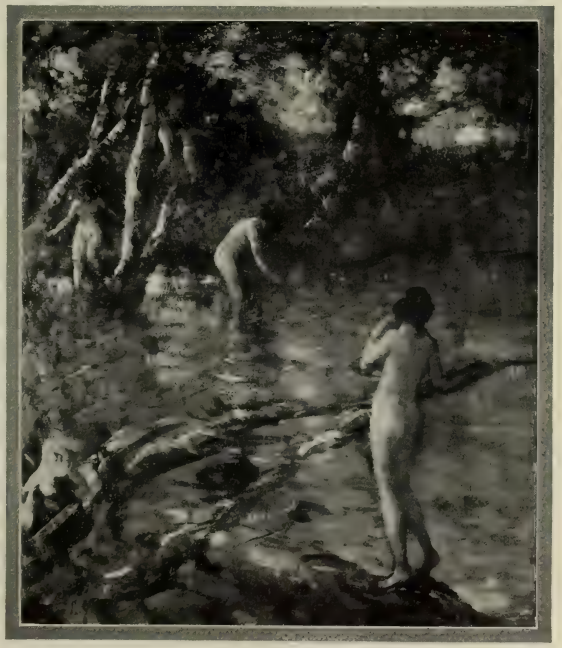
a wandering British artist. Malbone was born in Newport and he too spent the early years of his life there.

William Morris Hunt, who stood as the dean of American art during the 70's and 80's, and his brother, the famous architect Richard Hunt, also made it their home for many years. William Hunt held an art class in the old Hunt Studio on Church Street, and among those who worked under him were

(Below) "Rendezvous" by Frederick M. Grant



(Right) "Midsummer Stream" by Lillian Genth, A. N. A.





A screen made of painted panels after Boucher is most effective in this Louis XVth room. Courtesy of the Hampton Shops

Screens for Every Room in the House

And for Various Periods of Famous Decoration

By HANNA TACHAU

WHAT a wonder world of ingenious instruction this would be, if all the houses in it were perfectly planned—if doors, windows and fireplaces balanced perfectly, if wall spaces were designed with forethought and finesse, and the height of the ceiling was in keeping with the floor space! There would be practically nothing left for the decorator to do, because every room would be beautiful before one single thing had been placed in it. But unfortunately, such an Elysium does not exist, and much of the decorator's skill consists in cleverly covering or obliterating mistakes. And so, in searching for any expedient that will help him in his task, the decorator rediscovered the screen which he finds to be one of his most useful weapons.

A screen has such infinite possibilities! It stands for both utility and beauty. It has a certain architectural quality, proclaiming its significance as a decorative factor; it possesses the magic of readjusting proportion and line; at times even of producing real illusion; it makes possible the creation of an almost structural alteration in the shape and size of a room.

Suppose, for instance, you have a long, unbroken wall space to deal with that seems hopelessly uninteresting. A pair, or sometimes even one beautiful screen, will break the line of the wall by first engaging the eye with its beauty, and then flanking a furniture grouping on either side with harmonious line and color. A too extensive vista that reaches the length of an apartment can also be interrupted by a screen which tempers, rather than obliterates the distance, or again if space seems too restricted in a small apartment, longer vistas may be achieved with mirrored screens, that reflect light and repeat stretches of wall spaces.

There was an era of building when all idea of privacy was entirely discarded for the greater urge of acquiring spaciousness. One room led directly into another without regard to their special functions, and all of them were open to the mercy of a common hall. Such communism was found to be awkward and impracticable, so a reaction set in, in favor of doors. They were placed in all sorts of odd places and positions without any regard to balance or symmetry. When such openings cannot be structurally altered, screens are made to play the rôle of concealers, hiding or at least making these openings less conspicuous.

Sometimes a beautiful old screen that is tall enough, is utilized for the door itself, becoming a part of the wall decoration. It may also be made to become a permanent embellishment by placing it in the space above a mantel, which lends itself charmingly to such a treatment; or two of its panels may be hung on each side of a mantel, or give symmetrical support to a piece of furniture, thus, producing balance and unity to the walls. The very contour of a room may be modified by luring the eye from the obvious to the mystery created by shadows. A screen is a conjurer that can do all sorts of tricks. It can form suggestive corners, create intimate alcoves within a larger space, and conceal objects that stimulate interest!

But above all others, the Chinese and later, the Japanese, were the master inventors of the screen. They appreciated the value and convenience of these shifting walls which could so swiftly and easily divide a large apartment into as many small ones as desired. Expending their finest skill upon the smallest and most intimate details of daily life, they exuberantly lavished the whole essence of their art upon these sheltering walls, that not only protected them from cold and draughts, but were often

(Continued on page 64)



A three paneled French screen of the period of Louis XVth with appropriate period furniture and richly paneled old French oak walls. Courtesy of W. Baumgarten & Co.



A low two-paneled screen placed at the head of a chaise longue makes an interesting decorative background for a lounging corner. Courtesy of Agnes Foster Wright



This screen gives privacy to a living-room that opens directly on an entrance hall, also helps to create an interesting writing corner. Courtesy of Miss Gheen, Inc.



Here the entrance from dining-room to butler's pantry is concealed by a screen that harmonizes with the 18th Century furniture. Courtesy of Elsie Cobb Wilson, Inc.



Carved screen made of old Tudor panels which accords delightfully with some fine antique Jacobean pieces of furniture. Courtesy of the Hampton Shops

Mediterranean Architecture for the American Home

If You Are Interested in Building a Home of Spanish or Italian Character, You Will Find Herewith a Detailed Study of Essential Elements in the Styles of Design and Decorations. First of a Series

By C. STANLEY TAYLOR



EVEN as Latin forms the precedent from which the liquid languages of Spain and Italy have been adapted and developed, so the influence of Rome has predicated the architecture of both countries, establishing at times a visual kinship so close that a definite distinction between the two styles is difficult even under expert scrutiny.

The adaptation of Spanish and Italian styles for the modern homes of America has further stressed this close relationship of architectural precedent. Today the architect often chooses at will details and decorative motifs inspired by both styles, skilfully and consistently blending them in proportion, color and texture to a final composite design of intriguing and romantic interest.

The essential differences in the two styles are to be found in the general types of floor plans and in certain architectural details as indicated in later paragraphs. Both styles are based on the straightforward use of materials, strongly inhibited by practical structural functions. Thus, we find that the term "Mediterranean" architecture has been readily adopted by the American home building public to include the various picturesque dwelling types designed under the precedents of both the Italian and Iberian peninsulas.

Modern small houses of Italian and Spanish design are adapted from the farmhouses and peasant homes of both countries. Rugged simplicity and frankness

A charmingly designed and executed modern Italian house, the home of Mr. and Mrs. J. Scott Parrish. William Lawrence Bottomley, Architect



Residence of Clarence Fuermann, Esq., Evanston, Ill. Harold R. Zook, Architect. This house is typical of the simple Italian style. The exterior is of common brick laid in a rough texture known as skintled brickwork. The roof is of clay tile laid regularly and in one color. Windows are of simple wood casement type

are their essential elements. Good proportion is the magic wand which achieves beauty. Over-elaboration, sham decoration or flamboyant clashing colors must be avoided. False pretense destroys charm while simplicity insures it.

As the size of the house increases so grows the latitude for the use of elaborate schemes in design and decoration, but restraint must be ever present. Some of the very large houses designed under Mediterranean precedents have extremely elaborate interiors and a considerable amount of carved, molded and colored detail on the exterior. It is to be noted, however, that smaller houses of this type suffer from such elaborate methods. It is a common experience, indeed, particularly in Florida and California, to see small houses of this character which might have been charming in simplicity, but which have been completely ruined by an effort at applying ornamentation which belongs only on a very large Spanish house or by the introduction of large windows and arched doors entirely out of scale with the general exterior proportions of the building.

The trend of interest on the home building public is today veering strongly toward these Mediterranean types. Nor is the use of such residential designs limited to the warmer climates. As a matter of fact, interest in Spanish and Italian houses is growing in the northern states, which is not inconsistent because winter conditions and natural environment of the hillsides of the North are approximated in many parts of the hilly districts of Spain and Italy. Therefore, there is nothing inconsistent in this expression of interest or in the use of Mediterranean architecture in the colder climates of America.

The various provinces of Spain and Italy show distinctive differences in the design and use of





(Above)—Terrace view of the Carstairs House, Palm Beach, Florida. Addison Mizner, Architect. This is a typical Spanish exterior with interesting authentic details above the main entrance and Spanish Gothic trefoil arches showing at the right

(Left)—Entrance to the residence of W. H. Peters, Esq., Pasadena, Calif. Marston, Van Pelt & Maybury, Architects. This entrance in its elaborate detail indicates the influence of the Baroque period in Spain



A house in the Spanish Mission style with exterior of rough stucco and typical Spanish masonry grille-work. The roof is of heavy mission type clay tile in mottle colors

material for dwellings. These differences are influenced primarily by the physical characteristics of each *locale*, some of them being mountainous and others flat, and also by the availability of local supplies of building materials such as granite, cement, stone, brick and marble. For the purpose of this article, however, it is necessary to consider only stucco surfacing for Spanish houses as practically all others adapted for American use have such exteriors. Italian adaptations for American homes usually have exteriors either of brick or stucco.

The stucco surfaces, because of the nature of their constituents and application, offer any desired variety of color and texture possibilities. This subject of stucco finishes covers such a broad range that it is impossible of detailed discussion at this time. It should be noted, however, that the greatest of care must be exercised in the selection of stucco color and texture for Italian and Spanish houses. The color must be consistent with the general design and not too vivid. Textures should be carefully gauged in proper scale. Let your architect have his way about this—do not insist on bizarre effects. When a final decision as to the stucco finish is made, the builder should always be asked to make sample panels which he will be glad to do, so that the owner can be perfectly satisfied with his decision.





(Above)—Living-room in the house of Benjamin Wood, Esq., New York. William Lawrence Bottomley, Architect, showing texture of plaster walls as an interesting background for furnishings of Italian and Spanish precedent

(Left)—Typical windows used in houses of Italian and Spanish precedent. These windows are made up of small panes of glass held together with lead mullions in special design



Living-room in residence of W. H. Peters, Esq. Marston, Van Pelt & Maybury, Architects, showing rough plaster walls and typical hooded fireplace

Stucco exteriors for Mediterranean architecture are applied on exterior walls which may be built up of hollow clay tile, portland cement block, brick, or frame with metal lath. (This subject of wall construction will be presented in a later article.)

Other consistent exterior details include metal casement windows (a large selection of which can be found in attractive designs); concrete or brick sills and lintels; and roofs almost invariably of clay or cement tile in solid or blended colors. Chimneys are usually built-up of the same material used for the exterior walls and may be finished with ornamental flues, copings or pots, or roofed with tile as shown on some of the accompanying illustrations.

Entrance doors are usually built-up of heavy hewn hardwood planks,

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Typical Spanish stairhall in the residence of W. H. Peters, Esq., Pasadena, Calif. Marston, Van Pelt & Maybury, Architects, showing simple types of doors and windows permissible in this style and finely proportioned balcony in which the carved details are characteristic of Spain



***(Above)**—A limestone staircase, after the Italian fashion with baluster of ornate design, connected with a red velvet rope. In the home of Mr. and Mrs. Parrish. William Lawrence Bottomley, Architect*

***(Top left)**—A typical Spanish entrance hall with straight masonry stairs. The floor is of large dull colored hexagonal tile and tile inserts are used for the risers and treads of the stairs. Interior in the house of John Byers, Architect, Santa Monica, Calif.*

(Right) — Although carved stairways were not originally used in houses of Mediterranean precedent, the architect of today skilfully introduces this feature as shown in this interior from the house of A. K. Bourne, Esq., Greens Farms, Conn. Designed by Goodwillie & Moran. Note the wrought iron doors and the grilles which conceal radiators





(Right) — A refectory table of the Tudor type, naïvely carved, with simply turned legs and primitive stretcher. Courtesy of Hampton Shops

(Below) — English refectory table of oak, showing the bulbous legs and flat stretcher of Elizabethan days. Courtesy of Orsenigo Co., Inc.

The Essential Refectory Table

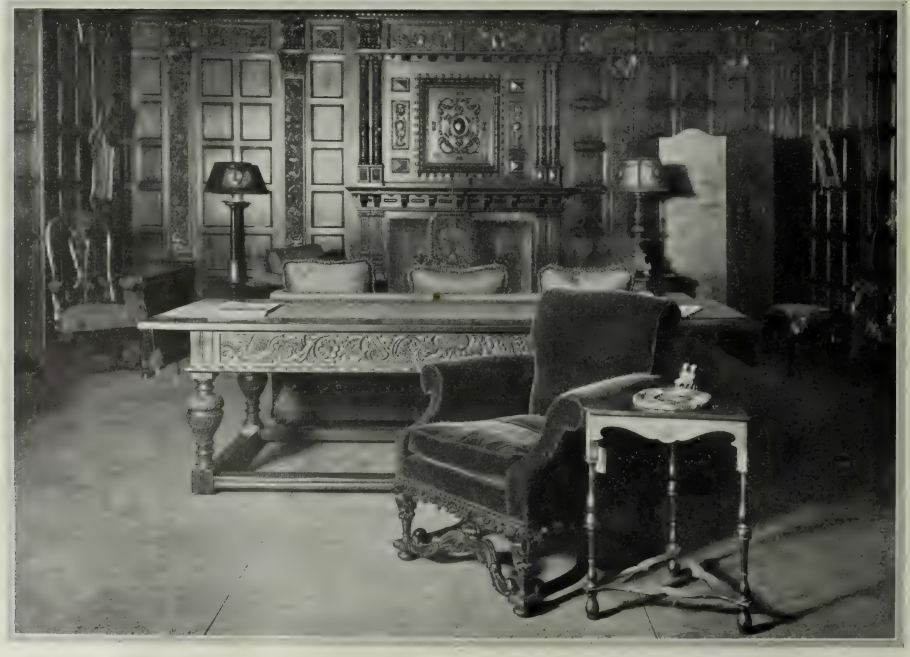
Whether Richly Wrought or of Monastic Simplicity It Has Become an Important Adjunct to the Furnishing of the Modern Home

THE refectory table of monastic origin has come to fill a peculiar place in the domestic menage, for it not only fits into the practical needs of the modern home but lends to its surroundings an air of elegance and distinction as well. To be sure all well designed furniture does this to a certain degree but there is about the refectory table an air of decided individuality all its own.

The eligibility of the refectory table to suit any type of furnishing is another point in its favor, for it has the advantage of not overshadowing the quiet beauty of the simple interior. Having its origin in the monastery the early form was crude and the workmanship primitive, merely a board on trestles, fashioned in mediaeval style from which the monks partook of their frugal meals.

Much of its traditional character has been lost in the changes time has made and the chaste simplicity of early days has given way in large measure to baluster legs, joined trestles and richly carved arcade galleries, according to the period and the tastes of the country of its adoption, but the homely charm of the original has never been surpassed.

It is scarcely probable that the majority of the later and more ornate refectory tables had a monastic origin yet they have a distinctly architectural flavor and it is quite possible that some of the more aesthetic examples may have been designed by the Benedictine monks, who trained architects to build for the Order and





An English manorial style of refectory table with elaborately carved sides and interesting turned legs. Courtesy of Kensington Mfg. Co.

whose work spread over Europe.

Or they could well have been the work of the lay guilds of the late Renaissance and Gothic periods which were to a large extent offshoots of the monastic schools. But it is precisely because of this classification they associate so well with an architectural background, for a subtle harmony invariably exists between a refectory table and paneled walls. The one supplements the other and together they form the basis of a decorative interior of distinction.

Alone, a refectory table is a decorative asset of immense importance, accommodating itself to many types of rooms and although it does go far to accentuate the beauty of rich surroundings it also lends tone to any simple, well-planned interior. Moreover, it obviates the necessity of a great diversity of furnishings for it is not in accord with those of a trivial sort and loses much of its naïve influence if associated with gewgaws and the foolish accessories that are obviously unsuitable.

It was during the reign of Queen Elizabeth, when all the domestic arts flourished so conspicuously, that the English refectory table assumed new airs. The melon bowl legs developed and its aspect changed; although at no time has its fine monastic air been wholly lost or a certain spiritual flavor arising from "grace before meat," that seems to have penetrated into the very heart of the honest oak of the early examples, been wholly eradicated.

In time, the refectory table came to be called a draw table as an extra leaf could be drawn and one was able to diminish or increase the size at pleasure, a feature of inestimable value to the modern hostess when guests are bidden or company arrives unexpectedly.

Changes affecting the appearance of the refectory table varied according to time and place — in the late 14th Century one finds a Tuscan table with carved uprights and ornamental cross bars or, as in the case of one that came from the Davanzati Palace, a 1550 example with arcade galleries and ornamental balustrade feet. One remarkable refectory table, also from Tuscany, of historical fame measured twelve feet, two inches in length by three feet, four inches in width. In France, the early type showed Gothic tendencies.

In Italy, notably

(Continued on page 86)



Spanish walnut refectory table of 16th Century with arcaded gallery, spiral turned legs and ornamental feet. Courtesy of the New York Galleries, Inc.



Nursery designed and executed by Clara Fargo Thomas, exhibited this summer at Seligmann's in Paris

Paris—Capital of America

Exhibitions, Dances and Decorations Seen in Paris This Summer

By ALLAN ROSS MACDOUGALL

ALL good Americans go to Paris when they die, said the witty Oscar Wilde. But nowadays it seems to me that all Americans, good and indifferently good, are flocking to the "Ville Lumiere" while they are yet alive to enjoy it. They come for at least one hectic month in the summer and the Paris season has now adapted itself to them and their entertainment. They no longer need worry if they can only hear symphonic music at home for a brief wintry space and can only enjoy grand opera but rarely. Here in Paris they will find the Opera and the Opera Comique working overtime all through the hottest months of the year. They will find that Dr. Koussevitsky of the Boston Symphony conducts a series of orchestral concerts at the Opera, while Frank Waller, of the Cincinnati Symphony does the same with the Lamouroux Orchestra at the Salle Gaveau. They will find Fritz Kreisler giving recitals alone and with the Opera orchestra under Maitre Philippe Gaubert. (At the orchestral concert he played violin concertos by Bach, Mozart and Beethoven all in one evening!) Mary Garden back at the scene of her former triumphs, the Opera Comique, is playing in special gala performances Debussy's "Peléas et Melisande," with the well-known composer Andre Messager conducting. At the Opera Ida Rubenstein will also give special galas of a new work by Roger Ducasse between whiles playing "The Lady of the Camelias" at the Theatre de l'Odeon.



Mlle. Alexandra Danilova in "Les Matelots," a Ballet Russe performance in Paris



Mme. Lubov Tchernicheva in "Le Tricorne," produced this summer in Paris for the Ballet Russe

(Below)—Study of a child by Raymond Woog, shown at the Seligmann Galleries in Paris this season



At the Theatre Sarah Bernhardt these same Americans will find a series of special performances of new Ballets by the famous Russian Ballet of Serge Diaghileff which they have not seen in America since the war. There they will find Art, Music,

(Continued on page 74)



Spanish Moresque lantern for hallway, patio or porch. Courtesy of Pomposa Art Trading Co.

Antiques in Relation to the Modern Home

Their Inspiration in Developing Interesting Interiors and Their Influence on the Making of Furniture in This Country

By EVAN J. TUDOR

Professor of Interior Decoration and Fine Arts, New York University



A Baroque lantern in Seville style suited to the Spanish period house. Courtesy of Pomposa Art Trading Co.

THE history of civilization and the progress of mankind has been written largely by the products of man's handiwork.

The craftsman in all periods has recorded for us the history of his time, expressed in actual works, which show the advancing ideas of thought, skill and artistic expression, giving us an insight into character and mode of living.

Those students who have examined with care the masterpieces of Greek art, note a marvelous knowledge of proportion and symmetry in their works, and a refinement beyond compare; an unfolding of artistic expression in the fullest sense appealing to the intellect as well as to the aesthetic sense, showing advanced qualities of mind and of reasoning powers, an artistic sense of a very high order developed to the highest state of perfection. All this is recorded for us in actual examples of their time which influenced much that was to follow. That there are "eternal principles" underlying the best work of every age will hardly be denied. Plato had this in mind when he wrote, "The arranging of these elements in a manner which will be suitable to one another and to the whole."

Taste, which one very prominent writer, "Chenier," happily characterized as a delicate good sense, is defined by the dictionary as the power of perceiving and relishing excellence in human performances, the faculty of discerning beauty, order, congruity, proportion, symmetry, or whatever constitutes excellence. The word taste is very commonly used in a second sense to express individual fancy or predilection. It is the former backed by experience and supported by an accurate and full knowledge of the subject that enables a connoisseur to choose the best examples from among many equally good.



A Jacobean chair of a type suited to dining-room or hall, not out of place in a Spanish interior. Courtesy of Arthur S. Vernay

The fitness of an article for its purpose, its color and surface condition—or so-called patina—its proportion and the scale of its various parts, is all taken into account. It is not the profusion of ornament that constitutes excellence. Illustration, page 70. Ornament to add beauty to an article must be carefully chosen and executed.

Antiques in the Modern American Home

"The suggestions for interior schemes of decoration and furnishings that develop by reason of the fact that we have in our possession antiques of character and style."

Just supposing that you or I become the fortunate possessors of one or two antiques, belonging to the Sheraton, Louis XVI, or Hepplewhite school; we should naturally wish to give them the prominence and place of honor that they deserve in our home. No doubt we would procure a book on the subject, reading with much interest about the period which produced such treasures, and in this way we should find out many things regarding the times in which articles of like character similar to ours, and many others were produced. We should obtain information regarding the type of background most suited to the delicate charm and refinement of our adopted friends. The question of correct floor coverings would present itself, together with the proper type of window hangings and furniture covers. All would need careful consideration in turn until we had in our mind's eye—as it were—a picture of the complete scheme in which our gems would find their proper setting.



Very fine Chippendale breakfront china cabinet, English 1760 in harmony with any of the later Colonial furniture. Courtesy of Stair & Andrew

It is assumed that we have moderate means, and that our appropriation will limit us to modern articles of furniture for the present at least. We wish to furnish in good taste and in a way that will be in keeping with the style.

A plain carpet, neutral in color, or one with a simple all-over motif of the period, in two tones of the same color, will suit our purpose. The walls will be finished in paint in two tints, the trim picked out in the lighter of the two.

If we are fortunate enough to possess a fireplace, what more suitable type of mantel could be found than one of late Colonial inspiration, with its delicate profiles and lace-like ornaments; we could add an overdoor to harmonize with our mantel, a cornice, a chair rail, and then our background would be complete.



Queen Anne green lacquered secretary would be in harmony with an 18th Century French room. Courtesy of Frank Partridge, Inc.

In choosing a sofa or easy chair, these should be light and dainty in form of the over-stuffed type, and covered with delicate Indian chintz or one of the toiles de Jouy type, having in addition a dainty pleated skirt in contrasting material, with window hangings to match, or again we could use a fine



Rare group of Spanish Renaissance furniture, against an old Spanish tapestry. Courtesy of Pomposa Art Trading Co.

(Below) Louis XVIth round marble top table equally charming in a room decorated in fine English manner. Courtesy of Jacques Bodart, Inc.



silk damask or brocade of Louis XVI inspiration, depending upon our taste and the effect we wish to produce.

If the legs of our chair or sofa are to show these should be correct in detail and color, and should partake of the refinement that will be present in our antiques.

As an alternative the walls above the chair rail could be papered in a design suited to the period, with much success, and hangings of plain fabric could then be used.

If the wall is papered a bookcase of delicate and refined proportion could be used, painted to match the architecture.

If a scheme is developed with care one can bring into prominence the antiques in our possession, without contrasting them with like modern productions, and add to our collection from time to time such additional articles as fit in with our original idea.

If our antiques are of the late Stuart or early Queen Anne periods,

Room furnished with early Italian Renaissance pieces, chairs finely upholstered in Italian Renaissance tapestry. Courtesy of Keller & Furnaro



a cabinet (in two stages) fitted with drawers, in walnut wood, with Arabesques of seaweed marquetry in a light ground on inner door, or a bureau (in two stages) in lacquer, decorated in the Chinese manner, shown on page 41, then no finer background can be used than the oak wainscot with large panels so popular in the stately homes of the late Stuart period.

The architectural character of these cabinets was inspired by the dignified interiors of the time for which they were made. These pieces should be used preferably in a large room where they show to most advantage. Tapestries, needlework, crewel work, Genoa velvets in bright colors were the popular fabrics for furniture covers and hangings, and Oriental rugs graced the fine oak plank floors, the whole making a very stately setting.

A most happy addition to the furnishings in a room of this character would be to use the early Georgian settee shown on page 70. Settees of this type were made both in walnut and mahogany, if in the latter wood its place would be found in one of those early Georgian painted rooms of architectural character, which were popular in the second quarter of the 18th Century, when mahogany gradually superseded walnut as a furniture wood.

There is no better background for early Italian Renaissance or Spanish furniture of the rectangular type as illustrated in



Oak paneled room of the period of Louis XVth, every detail of the room to harmonize with the period. Courtesy of W. & J. Sloane

this article than a plain wall of plaster finished with an uneven and smooth surface, painted, glazed, and rubbed to give an antique appearance.

Combinations of this character look best with a beamed ceiling of similar wood decorated with suitable motifs, in various colors, and with gold; a floor of colored marble and a mantel of stone. Large pieces of furniture of this type require a simple and dignified setting.

The walls may be hung with tapestries of the period or with embroidered velvet hangings to give color, and an Oriental rug should be used on the floor. The hangings and furniture covers, of velvet, trimmed with rich gold fringes or the furniture may be covered with tooled leather finished with ornamental nails.

The architectural scheme, in all particulars, should reflect this type of furnishing.

The mahogany cabinet, illustration on page 41, is a fine example of the cabinetmaker's art and shows Chippendale at his best. A cabinet of this type can be used for several purposes. In the library or living room it can be used to house the books or to display the bric-a-brac, and in the dining room to display the silver and fine china, at the same time providing accommodation for linen. If in addition one could acquire a Hepplewhite sideboard of ample proportions, a pedestal dining table, a set of fine Chippendale chairs with morocco leather covered seats and a fine rug, one would desire little more.

The architecture of the walls should express the same period and should be finished

(Continued on page 70)



Against a fine paneled background is hung a Georgian needlework picture. On one side of the William and Mary cabinet is a Georgian mahogany wing chair upholstered with petit and gros point. Courtesy of H. F. Dawson



An almost rhythmical harmony flows from the co-ordination of mass, line and detail of the Leonard D. White house at Great Neck, L. I.

The Vogue for the Norman English

Full Expression to This Beguiling Continental Type Is Found in the New Home of Leonard D. White, at Great Neck, L. I.

THE artless simplicity of the Norman English house easily explains the vogue for this naïve peasant style, although there is no doubt it does fill a growing need for a house of moderate size that will be pictorially interesting and still provide the rambling floor plan that lends itself so well to domestic comfort and the joy of living. Frank J. Forster's special flair in this direction has found adequate expression in many of the suburban communities but none of his designs has been treated in a more playful mood than that of Leonard D. White's new home at Great Neck, L. I.

The house, which stands silhouetted against a forest above the Sound, with a velvety lawn sloping down to the water's edge, has the low eaves and quaint dormers we have come to associate with the little cottages of the Norman countryside and the English rural districts, but it also expresses the individuality of the architect as well. The native materials of which it is built lack the veneer and sophistication of the stuff more elegant domiciles are made of, but in this very fact lies its charm.

Mr. Forster has introduced, with true regard for their historic association, such alluring details as wide weathered clapboarding in the dormer gables, diapered designs of unusual interest in the main gable walls, rounded valleys in the roof that tend to liquefy the surface so as to melt into the dormers with no harsh accent, roofs of heavy slate of a diversity of color and a textural feeling comparable to an old Flemish tapestry and, which in some ways is of more importance; woodwork and trim having the mellow appearance of 15th century craftsmanship.

All these desirable features are tied to the general scheme in a skilful and gracious manner and the cohesiveness of mass and line and detail at times has the effect of an almost rhythmical harmony. A number of little porches that co-ordinate delightfully with the façades are swung out in unexpected places, providing informal entrances in keeping with the simplicity of the style.

Because of the rambling character of the house, the floor plan is pleasingly varied from the usual one and the rooms are arranged so as to give each an abundance of sun and air with lovely vistas upon the surrounding country. One of the engaging small porches, framed in weathered wood, gives access to the main hall which runs directly through the house with a door opening onto the flagged terrace overlooking the sea.

To the right of the hall is the living room, running across the front, its long axis flanking the terrace, with, at the extreme right a door opening into a semi-enclosed porch, which in winter becomes a sun room. There are doors and many long casement windows to give easy access to the grounds where fragrant flowers bloom and the interesting planting of rhododendrons, laurel and other deciduous shrubbery native to the site may be enjoyed.



Mr. Forster's use of primitive woodwork in his houses of Norman English feeling comprises one of the most appropriate and inspiring features of this adapted Continental style

Since there is no necessity for a formal staircase in a house of this type—the Norman farmhouse frequently having outside stairs to reach the bedchambers — an enclosed stairway rises from a small hall of its own, an obviously desirable arrangement in the matter of minimizing space.

Between the library and the dining room there is no direct connection, in itself an advantage in a moderate sized house, and the latter is reached from the main hall. From it, a door communicates with the terrace to add to the convenience of dining in the open. Off the dining room is the service portion, conveniently arranged with the equipment admirably placed to save time and steps.

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Many small porches are sheltered under the protection of the sweeping roof of this quaint and gracious house



Frank J. Forster, Architect

Low eaves add an intimate domestic flavor and casement windows a cheerful air to a house foreign yet definitely American



Photos by J. W. Gillies



Mr. Forster's handling of the roof is poetic, the rounded valleys tending to give the slate almost an air of liquefaction



A marked Gothic tendency is noted in the double porch with gabled roof and unique treatment of the weathered oak trim

The Most Poetical of Outdoor Sports

Handling a Canoe Is Not Only a Rare Sport in Itself But Is the Adjunct of Many Intimate, Delightful Forms of Summer Recreation

Courtesy of Kennedy & Co.



"The Strike," by N. G. Hornby. There is no more exciting sport than fishing in a canoe with someone in the stern who knows how to paddle silently, content to become a sort of fisherman's assistant



"The River Man," by Frank W. Benson. Poling up the rapids is perhaps one of the most thrilling experiences that water sport holds. Only the Indians and the river men of the north can achieve this difficult feat



"On the Kedgwick," by Frank W. Benson. A summer trip that includes canoeing and camping means a chance for intimate outdoor life that can be accomplished in no other way. On many of the narrow Canadian rivers the perfection of river sports can be enjoyed

Luxurious Decoration in Private Yachts

The Finest Private Yachts Today Are Decorated as Carefully and Elaborately As Our Most Sumptuous Country Houses

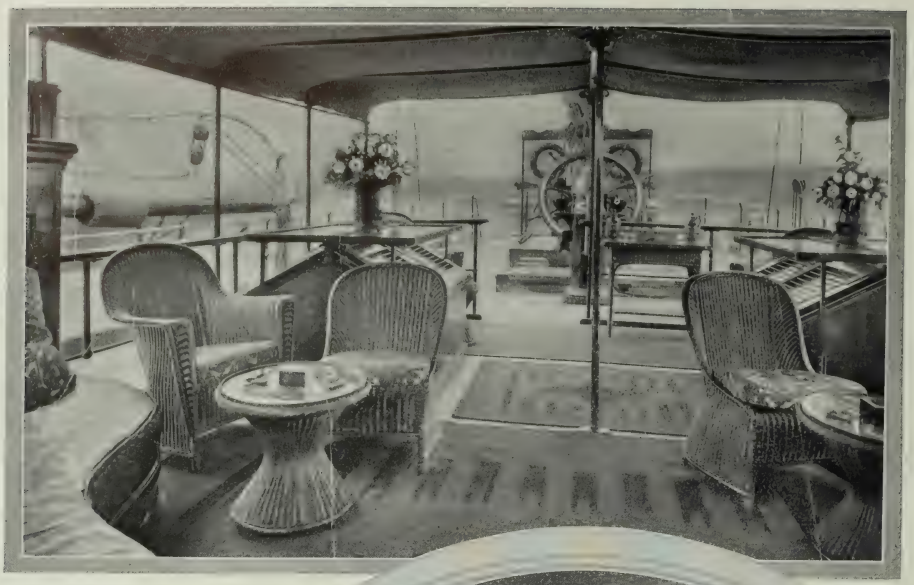


(Right) — The guest room in the "Ara" is done with French furniture finished in a green glaze. The dressing table bench is covered with gold brocade and the arm chair is a Rose du Barry, brocaded taffeta. The bed covering and draperies are of a changeable rose and green. The shields for the wall fixtures are parchment painted with cupids, arrows and roses in a French design

Photos by M. E. Hewitt



(Below) One of the most luxurious private yachts in the country the "Ara" has the owner's stateroom decorated and furnished most beautifully. The draperies and bed covering are red and gold damask. The walls are a deep café au lait and the floor covered with a taupe carpet. Floral designs are carved on the bed and painted green and chrome yellow. Every convenience and comfort is found in the detail fitting of the room. New York Galleries, Inc., Decorators



After-deck of the "Hussar" belonging to Mr. Edward F. Hutton. The colors in cushions and furniture here are in yellow, bright blue and black. The rugs of Belgian fibre are in the same colors. Wm. Baumgarten & Co., Decorators



Smoking-room in Vincent Astor's beautiful yacht the "Nourmahal." The walls of this room are richly paneled in walnut: the comfortable furniture is sumptuously upholstered in warm-toned leather — an ideal place for a bleak day on the cruise. Hampton Shops, Decorators



Living-room on the "Nourmahal." This commodious lounge is also paneled in walnut: the furniture is covered with the gayest of glazed chintz. The window draperies are of the same chintz and the entire floor of the room is covered with a soft-toned velvet carpet. Hampton Shops, Decorators



Mr. J. P. Bartram's yacht the "Caritas" has an interesting arrangement in the after stateroom as shown in the illustration. The berth is high up by the windows and the capacious cupboard is below. The walls in this room are paneled in three colors, two tones of cream and green. The curtains are English chintz and a French beige carpet covers the floor. Wm. Baumgarten & Co., Decorators



Mr. Frederick Vanderbilt's bedroom in his yacht "Vedette." This room is on the deck house

Windows in the "Vedette" are quite spacious. The furniture is of beechwood, Louis XVIth in character, the walls French gray and the curtains and coverings rose-crimson silk. Wm. Baumgarten & Co., Decorators



Mr. Albert Y. Gowen's yacht the "Speejacks" has the owner's room decorated in Venetian style, draperies of seagreen taffeta, walls apricot color, furniture along Venetian lines, the carpet taupe velvet. New York Galleries, Inc., Decorators



Royal Venetian bed of 11th Century with carved headboard, painted and gilded. From the ornamental frame of gold leaf, velvet and bullion fringe, hangs rich draperies of crimson velvet. Courtesy of the Metropolitan Museum

Appropriate Beds

Whatever the Period of Your Room It Is the Vogue Today to Have the Bed and the Bed Decoration in Close Harmony

By HARRIET SISSON GILLESPIE

IN the painted splendor of ancient Spanish and Venetian beds now so much in vogue is recalled the glory of the beds of history, for from the gay baldachins of Babylonian times, down through the luxurious Roman period and the romantic crusading days of the 13th century to the reign of good Queen Bess, when fine craftsmanship and more sober hangings took the place of the silver, gold, ivory and rare textile hangings of the intervening years, the bed has been the object of lavish attention. No other article of domestic furnishing was held in higher favor or has anything of a kindred nature ever inspired the great artists, artisans and weavers to higher flights of fancy.

But long before the charming Catalonian or Castilian beds or those bedecked affairs of Palermo when the famous Lucchese or Genoese velvets or Spanish brocades came into being, the Assyrians were fashioning their beds of ivory, gold and expensive woods and sending them as gifts to the Egyptian kings. Yet with all the luxury surrounding them, it comes as an ironic note that those gorgeous and picturesque canopies, so closely associated with regal splendor, had their origin because of the prevalence of insects in the Far East.

Just the same, despite this repellent thought, the beauty of the Asiatic bed remains undimmed in the light of centuries, although its lustre was later surpassed by the Romans who found new ways of decorative expression and their massive beds, variously devised of silver and gold and elaborated by the skill and artistry of the metal workers who catered to the caprice of wealthy patricians, were unsurpassed in luxury and decorative beauty.

The Greeks regarded their beds with the same admiration and their four-posters, not so unlike the later English style as we know it today, were intricate and lovely. Though the frame was narrower with a slightly raised headboard and no footboard showing, they were exquisitely inlaid with ivory, tortoise shell with, at times, ornate and richly wrought feet of silver or gold. There were couches too, similar to the reclining lounges of the luxury loving Romans, all beautifully decorated and accoutred with



A 16th Century French bed, painted and gilded, with carved headboard and intriguing low posts, hand painted canopy and wall panel and embroidered draperies, all suggesting the delicacy of the type under the Louis'. Courtesy of the Metropolitan Museum



Chippendale feeling centers in this sturdy four-poster, carved in pineapple motif and correctly garbed with white tester and valance trimmed with the knotted fringe of Colonial days. Ernesta Bullitt, decorator

Photograph by Mattie Edwards Hewitt



Addison Mizner, Architect *Photograph by Frank E. Geisler*

These gayly painted Italian beds of the early 18th Century, in the home of Edward T. Stotesbury at Palm Beach, show the characteristic treatment of the period

Pictorially appealing is this 17th Century Spanish bed from the Belearic Islands, done in pale drab and gold, with cover of rich green brocade. Courtesy of the Spanish Antique Shop



Charming reproduction of a Louis Seize bed in the Park Avenue apartment of Tenbroeck Monroe Terhune, with insets of apricot brocade especially woven for the purpose, apricot taffeta draperies in embroidered floral design, with under curtains of old lace. Courtesy J. C. Demarest. Roy Belmont, decorator

the richly dyed woven fabrics for which many of the Greek centers were famous.

It is a bit difficult at times, despite the fanciful and romantic stories that have come to us through the years, for us to fully appreciate the sumptuous beauty of mediaeval beds or of the marvelous textiles with which they were hung. To be sure, fragments of some of the latter still remain on the walls or are guarded in glass cases in the big museums to lend countenance to the yarns. But there were in those far eastern countries men who knew the intricacies of inlaying and the wizardry of rich, mellow dyes, whose secrets in many cases died with them.

Quite naturally, the Etruscans, with their love for handwrought metals, used silver and gold as well as gold leaf with lavish display in constructing their beds, but their love of luxury also contributed, for the first time, an element of comfort and air cushions were introduced to give them a buoyancy such as, in Colonial days, was supplied by the more commonplace but equally acceptable feather bed. The frames of the bed grew higher and steps, similar to those used in Colonial homes, became necessary to reach their cozy depths.

The mild Asiatic climate of the Byzantine Empire made heavy covering for beds and couches less essential, the frames of the latter often being comprised of reeds and matting, so the colorful lure of the East expressed itself in the rich damasks and regal velvets of Persian and Byzantine design with which the baldachins were covered. Some of these canopied beds were stationary, others portable to be carried about from place to place.

The Crusading days when romance tinged even the most prosaic of mundane affairs brought new glory to the bed which reflected the magnificence and luxury of this golden period and its rich

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(Left) — Richly carved in Elizabethan style, the bed in the George G. Booth house at Cranbrook, Detroit, Mich., is hung with powder blue brocade. A cover to match was designed by the Detroit Arts & Crafts Society and executed by the Deerfield, (Mass.) Blue and White Society

A bed with slender reed posts of the Sheraton type, low headboard without a footboard showing, is charmingly dressed in gay chintz. Ernesta Bullitt, Decorator

Photograph by Mattie Edwards Hewitt



The Child's Own Room

Their Furnishings Are Amusing Adaptations of Period Styles, While Original Wall Murals and Inviting Accessories Emphasize the Quaint Character of Children's Playrooms Today

THE small world of childhood has its tragedies the same as in the wider sphere of their elders, the most grievous of which is having to live in a world too big for them. No one knows the trials of little folks, in their effort to adjust themselves to new and curiously strange surroundings, to find all the inanimate objects within their ken built on colossal lines or designed for some utterly perplexing purpose in which they can have no part. But now, since grown folks have at last come to realize the inalienable right of children to an environment of their very own, the world has taken on a more rosy hue.

And, as a result of this new and sympathetic viewpoint the children's own room or playroom, as the case may be, has come to be, where the tables and chairs, the beds and bookshelves and the thousand and one accessories so dear to the heart of childhood are built on a scale to suit their own personal requirements. Moreover, their tastes and hobbies are taken into account, the toys they love given special consideration and the books of which they never tire supplied in generous profusion.



Photograph by Jessie Tarbox Beals

Above—A bed of original design with arms to keep small sleepers in is a novelty in this delightful juvenile room, while wall murals depict childish activities. Courtesy of Mrs. George Herzog, decorator

Here, in this empirical realm of happy dreams, free from any visible domination of their elders or fear of ridicule, they may give reign to their fanciful imaginings, unhampered by the eccentricities of those who do not understand. And if, as quite probably is the case, any subtle psychological theories creep in, they are, like sugar coated pills, so entrancingly clothed as to arouse no suspicion of their educational character or create antagonism.

Nor is this new and wonderful province one of make-believe, a realm of fable or fiction, but a very real, everyday sort of a world where the points of contact are well within the scope of small minds to understand and enjoy. Most thrilling are the wall murals and panoramic papers, depicting scenes or activities in which they have taken part, as well as those romantic and exciting adventures which have been read to them from books.

Even the furniture takes on a naïve interest for, in addition to its diminutive size and proportion, some are copied from period styles such as delicate French pieces of the time of Louis XVI; others taken from early English models or patterned after the early American type, with occasionally one of distinctly Oriental flavor, all modified to a certain extent to suit the novel use to



Photograph by John Wallace Gillies

Above—Small scale furniture painted the soft gray of ship's decks after the use of the holystone blend in harmony with the thrilling marine mural on walls and ceiling. Courtesy of James Slater McHugh



Quaint replicas of early English pieces in hard maple, sturdy and practically indestructible, are associated with hooked rugs and ship's models in this playroom. Courtesy of Home of Childhood, Inc.

which they are put. Chairs are low and squat with few sharp corners; tables are sturdy and strong so as not to be easily upset; bookshelves are low and practical while toy cupboards are marvels of convenience and originality of design.

It is the pictorial aspect of the modern playroom that offers such a wide field of opportunity for the artist and decorator to more fully express the individuality of the children and in the wall treatment, they have found unlimited scope as also for stimulating the imaginative faculty along some particular line. Every boy dearly loves a ship and the ecstatic thrill of watching one come sailing home



Below—This alluring bedroom is in shell pink, decorated with small pink roses and blue harebells, the spread and curtains of Normandy lace. Courtesy of Best & Co.



Photograph by Drix Duryea

Above—Miniature carved furniture is used in the Harry Guggenheim's nursery at Sands Point, L. I. The frieze, inspired by Alice in Wonderland, and the other murals are done by Mrs. Guggenheim.

stories of the sea, of which the youthful occupant is inordinately fond, adds the final note of realism to this alluring interior.

Another style of treatment depicts a gnarled apple tree in the form of a frieze, above the high wainscot of wood paneling, painted white, in whose ample branches children are comfortably ensconced enjoying the luscious fruit. Above the chimney breast are children indulging in various sports while on the door of the

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Photograph by John Wallace Gillies

Right—The playroom in the home of Major J. H. Poole, Detroit, Mich., accommodates itself to children of different ages, who are all interested in bird and animal life.

with billowing sail, flying pennant and foam flecked prow, ploughing its way through heavy seas, right into the heart of the playroom—or so it seems—is a never-to-be-forgotten experience.

This panoramic mural, done by a New York artist for a boy's room at Irvington-on-the-Hudson, not only covers the walls but the ceiling. Over the latter, fleecy wind clouds scud before the breeze across the blue dome of the sky as the boat races through an ocean of translucent greenish blue. The color of the woodwork is the soft gray of a ship's deck after it has been holystoned, with the furniture painted to harmonize. A bit of gay color as decoration is introduced to lend interest, while the curtains of fish net carry the marine symbolism still further. Low bookshelves, filled with

Wallpaper—More Fashionable Than Ever

With Special Interest in Pictorial Designs and Striking Color Combinations

By ELIZABETH LOUNSBERY



The Indo-Chinese scenic paper, of five strips, has been repeated here as an entire wall covering rather than as a panel. Courtesy of Robert Graves Co.



(Left)—A paper typical of the beauty of early French designs attributed to Bénard, of Paris, with soft cream ground and cartouches showing blue and peach colorings. Courtesy of Harriet Bryant

ONCE more the mode for wallpapers prevails with a growing demand for distinct, well-defined patterns. The monotony of smooth textured walls has swung the pendulum of popular preference toward colorful patterns, almost primitive in treatment, and suggestive rather than realistic in detail. Clear-cut motifs in bright colorings have succeeded in popularity the somewhat diffused and involved patterns that preceded the epoch of painted wall surfaces and with the accepted use of brilliant color, in all furnishings, have introduced a wide range of decoration, to suit any period or treatment.



Chinese Chippendale paper that has great adaptability as a setting for a Georgian room or one of distinctly modern furnishing. Courtesy of The Baeck Wallpaper Co.

Never before, it is safe to say, during the four hundred years that represent the evolution of wallpaper, has the field offered so great a variety of designs. As the result of the most careful study and adaptation, among the manufacturers, designs that mark an epoch in the wallpaper production of France and England have become available for modern use. Among these there are none more beautiful than the famous scenic papers, of the early nineteenth century which are exemplified in Scenic America, El Dorado, Isola Bella, Italian Landscape and Decor Chinoise, that are hand printed from the original wooden blocks in sets of ten to twenty strips, twelve feet long.

The transition from plain paper to figured surfaces, to a great extent, unquestionably came with the reaction after the war, which was evidenced, not only in all phases of social life, but in the decoration of our homes and in the choice of things about us.

The ultra refinement of the pre-war days that stifled that love of color that is innately ours and ties us to the barbaric days of our predecessors gave place to color expression and we began to realize the joy and stimulation that may be derived from happier surroundings. Our vision expanded with our growing appreciation and we began to consider our homes not only as a unified expression of all the arts but as a sympathetic background for our strenuous present-day life.

Design, which is so vital to proper color balance may be obtained, it is true, in mural decoration and textile wall coverings, but, as the element of expense becomes so great an item in the use of these mediums, the choice for the average purse is restricted to wallpaper.

In the use of strong color, needless to say, it must be in the form of design to be properly balanced. It must be tempered with cooling colors and in the hands of a skilful designer be so dexterously blended as to soothe rather than offend the eye. Thus the manufacturers of England, France and Belgium have found a ready market in America for their much desired, for they carry out the feeling of the famous old scenic papers and show a careful handling of color and design. To this end the American manufacturers are giving special attention.



"Isola Bella," one of the famous Zuber papers, made from the original blocks, gives a feeling of space to a small hallway. Bright green foliage and deep rose color tropical flowers appear against a deep blue skyline. Courtesy of Richard E. Thibaut, Inc.



Especially suitable for a dining room is this scenic paper showing a ruin amid a setting of green foliage and rose coloring. Courtesy of W. H. S. Lloyd Co.

better grades of paper and an ever-increasing demand for the higher-priced scenics.

In the trend of design, in the figured papers, those showing the Chinese feeling are much used, as well as the copies of early Colonial patterns that contribute so attractive a background for early American furniture. Colorful swinging designs that clearly show the ground color are also favored, in which flowers and foliage prevail, likewise the spotted papers, which have taken the place of stripes. The bird motif is less evident than it has been during the past few years except as incidental to the composition of a scenic paper. In the Indo-Chinese panel illustrated it is still seen as an important feature.

For the interior where the cost of an imported scenic paper precludes its use, domestic scenic papers such as this just described are



The possibilities of an attractive wall treatment done in Sanitas is seen in this dining room in which a deep ivory tone has been used as a background for a colored stencil border. Courtesy of the Standard Textile Products Co.

Where panels are to be introduced these wallpapers can be used in sections, framed by a wood moulding or by a wallpaper binder,

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Autumn Decorating a Fascinating Adventure

So Delightful Are the New Fabrics, So Rich in Texture, So Interesting in Design, So Novel in Effect, That Planning a New Home or Doing Over an Old One Will Be a Romantic Pastime This Season

By DOROTHY BENT



Anne Mussman, Decorator

In harmony with the hand-loomed 18th century Flemish tapestry are the new upholstery fabrics, of which the French velvet covering the chair at the left of the console, a reproduction from a Renaissance original, is particularly effective. Courtesy of F. Schumacher & Co.



A modernistic satin damask covers this high backed chair, showing in the conventionalized design a delicious color combination of burnt orange, red and green. Courtesy of Cheney Brothers

THE astonishing variety and charm of the new fabrics which the leading importers are offering this fall will make autumn decorating a fascinating adventure. Not only are there brilliant weavings of imaginative design in the modernist style from which to choose, but there are also newly reproduced old designs of quaint dignity and soft hues, of royal richness and sumptuous color, as well as newly-textured familiar patterns and newly-patterned familiar textures. And because individual taste more than ever continues to be the arbiter of selection, it is unusually interesting to know what novel and alluring fabrics have been brought together to captivate us.

The charming chintzes and hand-blocked linens for use as slipcovers and draperies refuse to be denied for all-the-year-round wear, for many prefer not to relinquish the informal, festive atmosphere which they achieve, merely because the calendar indicates that more sombre seasons are at hand. For these, a number of smart new reproductions are offered. Others, however, prefer to celebrate the return of autumn with decorations consistently more rich and formal. They have but to choose from a host of splendid new damasks and their more sculptured relatives, the brocatelles, which after a rather prolonged absence from favor are again highly approved. Also in both original and traditional designs there is a luxurious vintage of magnificent cut velvets, which return to claim ancient honors as the most choice furniture covering for palatial apartments. For formal rooms, as a change from taffetas and satins, there is a veritable flower garden of refreshing moiré silks, delicately striped or with only the

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Contemporary Reminiscences

Some Literary Backfire from a Recent Visitor

By BURTON RASCOE

MISS BAIRD LEONARD in *Life* and Heywood Broun in the *World* pounce upon Llewelyn Powys for saying in "The Verdict of Bridlegoose" that Frank Crowninshield was wearing a frock coat in his office, when Mr. Powys called upon him. Mr. Crowninshield, they stand ready to swear, never wore a frock coat in his office. Mr. Powys's inaccuracy, however, is forgivable. Indeed, it is a natural one. Mr. Crowninshield has a capacity for conferring an illusion upon one who meets him for the first time that he (Mr. Crowninshield) is wearing a frock coat. I believe he could produce that illusion in the minds of some people even if he were surprised in his B. V. D's.

Some of the critics have censured Mr. Powys for indiscretion in this book of impressions gathered on his stay in America. They speak of "breaches of the law of hospitality" and of infractions of other rules of conduct in the matter of when to speak out and when to keep silent. What sort of reasoning is behind such talk? Why do people pretend to exact from a migratory penman like Mr. Powys, ever on the alert for "copy," a virtue in print which nobody ever possesses in conversation? The harm, if there is any harm, in Mr. Powys's describing a club where he had been taken to lunch as being "full of senile Philistines," if that is how it seemed to him, is surely not comparable to the harm caused by the criticism and gossip that people offer in conversation about their intimate acquaintances.

There is a great deal of cant in these unwritten rules as to what it is proper to reveal in print. Because someone has invited you to lunch or dinner and you have accepted the invitation largely because you are too spineless to refuse and not because you really wanted to go, is, for some reason, supposed to obligate you to lie forever after in favor of your host. Let Miss Leonard beware of me and think twice before taking it into her head to invite me to lunch or to dinner. For if I am bored, or the cocktails are bad, or I don't like the dress she has on, I do not guarantee not to whisper something of the sort to my wife, and I even may, in a forgetful moment, mention the matter to someone else.

Simplicity of mind is the only grave fault, I believe, that Mr. Powys can be rightly accused of in his frank, discursive and entertaining, though neither profound nor penetrating book. I have a great sympathy for his failing. I have been accused of being indiscreet for writing very innocent things and sometimes by people who shock and astound me by what they say about their friends and very close acquaintances. Out of 125,000,000 people in this country alone it surely should be possible to associate with people you don't detest, and it has been my experience that those people who are frankest in their outspokenness in print are, in private conversation, freest from referring to the petty faults and foibles of their friends and acquaintances.

James Branch Cabell has said, "Our only concern with the long dead is aesthetic," and we are incapable of taking a moral attitude toward Sappho or Caesar, so also is the concern we have for people we are not thrown into contact with, only aesthetic. But when you tell me that So-and-so, whom we both know, is a liar and a hypocrite and give me your reasons for saying so, you have inevitably damaged So-and-so in my eyes and made it impossible for me ever to see So-and-so in quite the same light as before. (That is, unless So-and-so is so dear or near to me that I am blinded to all of his reported imperfections.)



Photo by Nicholas Muray

Thyra Samter Winslow, author of "Show Business"

No: Just as I always feel sure of getting a square deal from someone who is not an idealist and distrustful always of any fairness in an idealist, I would trust the discretion of a man who is indiscreet in print never to reveal anything that would work actual damage to me; and I have the suspicion (perhaps unfounded) that someone who is the soul of discretion and even of flattery in print is the sort of bird to look out for since he will be busy carrying the most enormous tales about you behind your back. Sane and sensible women have a horror of the professionally sweet woman, who is always just too agreeable and sympathetic and understanding. And so has the bland fellow a horror of those who are professionally flattering in print.

In fine, "The Verdict of Bridlegoose" enchanted me during the three-quarters of an hour it took me to read it. Mr. Powys is bland, egotistic, and full of sentiment. He is kind toward those who do him favors, and savage toward some whom he had reasons to envy. But is that not a natural and human trait? Frankly I avow it: I like people who like me and I don't like people who don't like me. I like people who give me work to do and don't like people who are so ignorant of my value as to deprive me of work. Let my readers introspect a bit and see if they have not something of the same sort of weakness.

I salute Mr. Powys, then, with something of that fraternal feeling that any two persons must feel who have a weakness or a strength in common. He is in bad taste now and then (that is to say, he offends my own particular notion of the right thing in a particular occasion to do) but each of us has his criterion of good taste conditioned upon every factor in our bringing up and our associations. He loves his brother, John Cowper Powys, the lecturer, and says unkind things about the women who are enchanted by John Cowper Powys's eloquence. When I was in the University of Chicago, it was the great cultural thing to do, to go on Friday nights to Abraham Lincoln Center and hear Powys talk. I went several times and heard him lecture on D'Annunzio, Ibsen, Gorky, Maeterlinck, and Hauptmann. Even at that age I observed that he said practically the same things about all of these men, whose minds and temperaments I knew were not by any means the same. I set John Cowper Powys down as something of an oratorical charlatan (although his eloquence was undeniably effective, and truly as his brother says, of a magic to "enchant the Greeks") and declined to go to any more of his lectures. Llewelyn Powys tells now with a blandness that must be embarrassing to his brother that these lectures were a "prostitution of his talents" and that the women who paid to hear them understood nothing of what John Cowper Powys had to convey. That the lectures that I heard were a "prostitution of

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Llewelyn Powys, who comments brilliantly on America and Americans in his new book, "The Verdict of Bridlegoose"

A Renaissance of Textured Walls

Rough-Surfaced Painted Walls Make Interesting Backgrounds for Rich Furniture and Interior Decoration
Second of a Series

By H. A. SIMONS

Photographs by Courtesy of the U. S. Gypsum Co.

APART from the superior "elegance and commodity" of his floor-plans, Robert Adam rested his claim to fame on the belief that he had originated a fundamental change in the style of architectural ornament. Yet his "revolutionary" innovation really was only a revival—the revival of Greek motifs. And this seemed novel simply because the majority of Adam's contemporaries relied upon Roman precedent, exhumed and warmed-over by the Renaissance Italians.

So with one of the decorative "novelties" of today—the vogue for rough-textured interior walls and ceilings. The gamut of texture-and-tone combinations for interior surfaces was introduced in California and Florida. There everything that might classify as "jazz plastering" has been indulged in as the smartest new creation; and the genuine charm of many of the results has brought about a popularity of this method of wall-treatment for the better type of home, apartment, studio, shop and studio-office throughout the country.

But it is not a fad; it is a renaissance. The impulse to "jazz plastering" in California and Florida was derived from a knowledge of the Spanish and other Mediterranean styles of domestic architecture. And a study of the cottage-homes of other nations reveals ample precedent for the application of richly textured-and-toned walls in buildings of many styles.

Indeed, the historical authority for these wall-finishes is by no means solely European. Perhaps if it had not been for Robert Adam we today would recognize the rough-surfaced wall as part of our own American Colonial tradition. For Adam described the "principle" of his dining-rooms in this rather quaint language:

"Instead of being hung with damask, tapestry, and so on, they are always finished with stucco (by which, following the Italian definition, he meant hard white plaster), and adorned with statues and paintings, that they may not retain the smell of victuals."

The popularity of Adam's work in America introduced the cold, bare, colorless, characterless plastered wall into American Georgian work. This was but one phase of the adaptation of the Greek temple, imperfectly understood, to the requirements of the pioneer-American home. And it obscured the earlier Colonial tradition—the tradition of simple wood paneling or of rough-surfaced and slightly tinted plastering, which preceded the use of wallpapers in the Colonies.

Nor are Spain and New England the only two places where textured walls originated. The fact is that such treatments were common to all Occidental countries in the pre-Renaissance period. There are two reasons why this was so: first, the plastic materials then available were of the crudest sort; second, the mediaeval craftsman, while he may have aspired to smoothness, to finesse, was incapable of it—as one recent writer remarked, "the essence of the Gothic is irregularity."

So we find heavy "palm finishes" in the picturesque minor buildings of pre-Renaissance Spain, and, in the Tudor and Elizabethan cottages and manors of England, imperfectly troweled panels between the interior "half timbering"; in the earliest farmhouses and *villini* of Italy, hand-wrought surfaces of more refinement of texture and more freedom of color than are to be found in Spain; in the old, old *maisons* of France, textures that seem to have been produced by the up-and-down manipulation of brushes, and in the mediaeval work of Northern European countries, a great variety of rough surfaces ranging in color-tone from grays, buffs and tans to dull reds and blues and greens.



Against walls of pale salmon tint with hand wrought texture produced by plaster paint, fine old Italian pieces make interesting furniture grouping. In the apartment of Harold Webber, Philadelphia

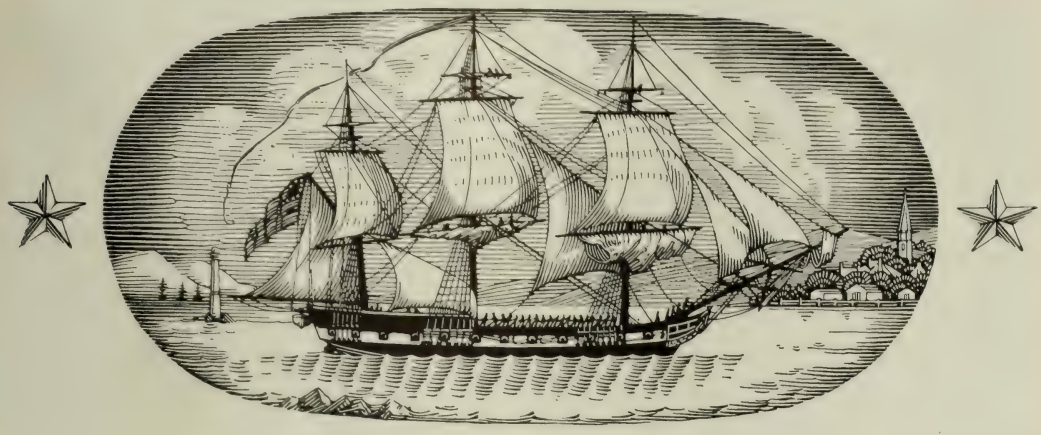


Residence of Mrs. Estelle M. Mitchell, Washington, D. C., with both inside and outside walls rough-textured with a stucco and plastic paint

Not in the finer *chateaux* and *villas* and *palacios* are these effects to be sought. They appear rather in the vernacular work of the decorator or home-owner of today who is inclined to adopt these treatments. In any project of large scale, the more elaborate wall-treatments of the Renaissance are most appropriate. But it is evidence of the architectural good sense of our time that we no longer design small homes as if they were temples of antiquity or castles of the middle ages. The tendency today is toward simplicity. The vernacular architecture of earlier periods provides our models even more frequently than does the monumental architecture of the past. And the textured-and-toned wall is appropriate to adaptations of the vernacular—the cottage, the *villina*, the little *casa* on the by-street, the humble inn, the modest but self-respecting manor.

Another principle to be followed in the use of the rough-surfaced wall is this. Because

(Continued on page 60)



PATTERNED AFTER THE WALLPAPER OF AN OLD NEW ENGLAND SEAPORT HOUSE

This chintz has the quiet charm of things old

PERCHED high upon a rocky cliff over the safe, well-known harbor of Marblehead in Massachusetts Bay, an old house stands, beaten silver gray by the winds and fog and salt air.

There dwelt in days gone by, sea-faring men of the stern, Godfearing sort who made New England's sturdy history.

Our new interest in the early days of this, the oldest part of our country, has completely disproved our long-held theory that theirs was a rigorous existence barren of all beauty.

FROM so seemingly prosaic a source as the wallpaper in the parlour of this old Marblehead farmhouse came the design for the quaint glazed chintz shown here.

All its old-fashioned charm has been preserved, not only in the pattern but also in the colorings in which it may be had — dull green or blue or buff or mauve or salmon.

With the interesting and charming interiors planned today along the lines of 17th and 18th Century America, this chintz is delightful.

It may be used on an old wing chair, as suggested in the illustration. Or for draperies, for window shades, for slip covers.

Many other delightful chintzes, both domestic and imported, are included in Schumacher fabrics, in addition to their distinguished line of prints, damasks, velvets and brocades.

Let your decorator, upholsterer or the decorating service of your department store show them to you.

The Easy Chair, so favored by our forefathers, gains added interest when upholstered with this old-fashioned chintz





Reminiscent of old ship models, quaintly prim horsehair furniture and bits of ornament brought from far away ports, this chintz is most delightful

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THE newest decorative effects that give your home individuality and charm are almost impossible to achieve without professional guidance. We have prepared a booklet, "Your Home and the Interior Decorator," which explains how you may, without additional expense, have the expert services of an interior decorator in your furnishing problems.

This booklet, with all its rich illustrations in color, will be sent you without charge upon request.

Write to F. Schumacher & Co., Dept. B-8, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

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A RENAISSANCE OF TEXTURED WALLS—*Continued from page 58*



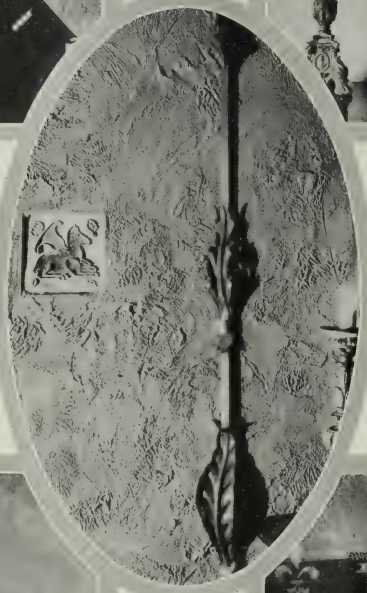
(Left) — Studio of Peter Koch of Chicago with mirror and wrought iron torchere interestingly placed against rough-textured wall



(Right) — Mediaeval treatment of wall space in the home of Mr. Webber. Webber & Wurster, Architects

building and "interior decoration" during the periods under discussion were matters of immediate response to necessity, and not matters of self-conscious affectation, there was a close resemblance between the character of the interior and the character of the exterior. In other words, the rough exterior stucco of the Spanish and Italian styles virtually requires a rough-surfaced interior wall-treatment. The coarsely troweled panels between the rough-hewn timbers of the typical English half-timbered home demands the correspondence of rough-textured interior walls. While this type of construction prevailed in the Northern and Western shires of England, the common building material in the Eastern counties was brick. Here we find precedent for the modern use of skintled brickwork or other methods of emphasizing the texture of the material. This, again, suggests a noticeable texture for the wall-surfaces of the interior. And so with our own New England Colonial. Stucco was used there occasionally, but only occasionally. Nevertheless, the exterior finish of hand-rived shingles or clapboards is, essentially, homely, Gothic. And for that reason interior walls and

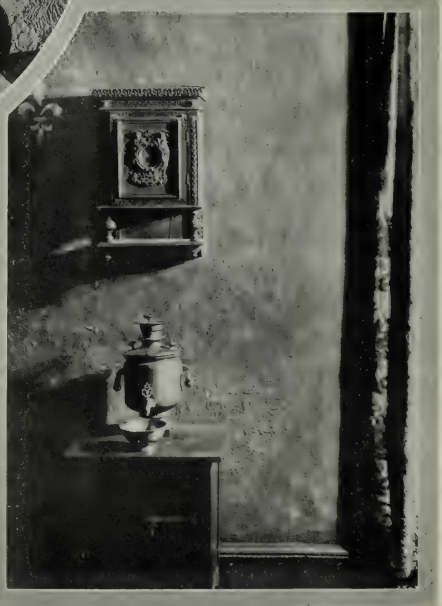
(Continued on page 62)



Detail of a rough-textured wall with inset tile as decoration



(Left) — On this wall a design of fleur-de-lis has been applied over textured paint by means of stencils



(Right) — Palm-finished wall with an antique glaze is here shown, making an interesting setting for unusual furniture and objets d'art

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New York Galleries, Inc., Decorators

You may recall some lovely room which impressed you so deeply that in retrospect it is always a delightful picture.

¶ The appeal of that interior may not have been due entirely to the harmony of its decorative scheme, but rather to some object of singular beauty and charm—contrasting, yet in perfect attune, with its surroundings.

¶ Thus, the Spanish bed, intagliated in old gold, contrasts happily with the French and Venetian pieces, and forms a focal point of interest in a room vibrant with the spirit of gaiety so typical of the XVIII Century.

¶ Should you feel disposed to add this effective accent to your environment, many engaging possibilities are revealed at these Galleries—not merely in the collection of antiquities and reproductions, but in the manner of their grouping in a series of decorative ensembles.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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A RENAISSANCE OF TEXTURED WALLS—*Continued from page 58*



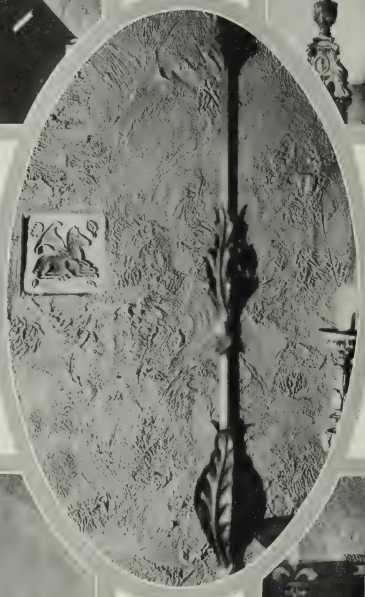
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(Right) — Mediaeval treatment of wall space in the home of Mr. Webber. Webber & Wurster, Architects

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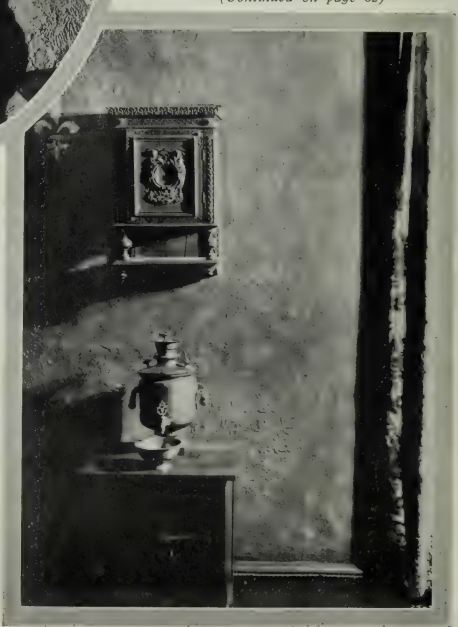
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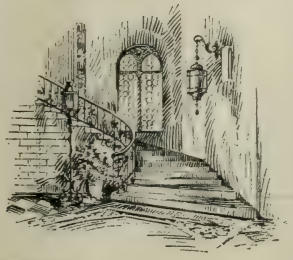
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. that we now associate with an age which, in some ways, was the most important of all, because of its accomplishments in the development of the arts of sculpture, stained glass, book illumination, metal and wood working and needlework. As the beds grew more massive, they also grew in comfort and in the greater luxury of fine linen and damask draperies.

In France, Italy and Spain the beds increased in size, not infrequently those of the 17th century measuring seven feet long and six



A mahogany four-poster, late Chippendale with Sheraton influence, piquantly hung with pale yellow chintz in small pattern with oval medallions introduced at intervals. Divan, chair and window draperies repeat this decorative note. Elsie de Wolfe, Decorator

with the inspiration which g... artists were bestowing upon new designs for silks, satins, textiles and prints, and fresh ways of treating the bed were being constantly devised. Much of this spirit is found expressed in the treatment of the modern bed and sweeping folds of silken fabrics hung from the ceiling or wall by a small canopy or coronet lend a regal air to the apartment that is supplied by no other means.

The English four-poster, from

(Continued on page 86)

ground for its architectural accessories, its furniture, its floor-treatment and floor-covering and, indeed, for everything in the room.

Here, then, are the basic principles for the use of rough-textured interior walls. First, they should be used in work of the pre-Renaissance styles. Second, they should embody the same character that animates the exterior treatment of the house. Third, they should provide an appropriate background for the accessories of interior decoration. When used in this manner, such wall-treatments help to achieve what every architect, every decorator and every owner desires—they help to make the entire project a unity, to present its character, viewed from whatever aspect may be, as of one piece.

Not less upon its practicability than upon its authentic precedent and the undeniable charm of its results, does this renaissance of the roughened wall depend for permanence. Rough-textured and colored walls are practical, first, because they are economical. Such interest do they give the walls, such a subtle and animating play of light and shade do they provide, that they constitute in themselves

...the form of dry pigments or ordinary oil paints stirred into the wet mass. They are applied with a brush and manipulated by any tools, or crumpled paper, or the fingertips, or the palms of the hands, to produce any texture from the finest stipple to the most radical palm-finish. They may be glazed, two-toned or "antiqued." They lend themselves to stenciling and, most effectively, to the application of friezes, architraves or isolated figures or all-over patterns in relief. And they have been proved satisfactory by successful use, on the part of the most exacting architects and decorators, in a great number of fine residences, apartments, shops, offices and studios.

Thus the manufacturer of modern materials has exercised his ingenuity to facilitate the renaissance of a feature responsible for much of the charm that is found in the less pretentious architecture of past periods.

Editor's Note: A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "Fine Architectural Effects in Common Brick," "Indiana Limestone in House Construction and Decoration," "The Treatment of the Roof—One of the Most Important Parts of the Modern House," "Stained Shingles for Roof and Walls."

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An early 18th Century Walnut Cabinet
on Stand with writing compartment.



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where all our furniture
and woodwork is made

SCREENS—*Continued from page 32*

the dominant decoration in a room that needed no other.

It is this very dominance that we must be wary of, when utilizing Oriental motifs in our own homes, for they do not associate happily with Western paintings and objects of art. Indeed, they appear at their best, when seen alone, for amid uncongenial surroundings they lose much of the charm of their subtlety and delicate invention.

Today, when modern living, especially in large cities, requires the strictest economy of space, screens have become a real necessity in the decorative and practical scheme of things. The most varied types are required to adequately fulfil their various missions, for though they are needed to protect, they are needed even more to conceal.

(Below)—A quaint and picturesque screen by Esperanza Gabay with decorations inspired by the costume of 1859 in America. Courtesy of the Holt Gallery



(Right)—"Phlox and River Screen," a brilliant achievement in color, by M. Elizabeth Price. Courtesy of the Ferargil Galleries

We all know any number of charming little apartments that consist of a few rooms and a bath. The living room must be of the elastic type that can play the double rôle of living room or practical dining room. "But how to accomplish this?" a little bride asked plaintively. "Screens, of course" was the answer. The living room remains a living room until the guests arrive, and then when dinner is to be served, lo! a screen vanishes and a dining salon appears.

And so its uses are infinite, but not more necessary here than in a bedroom where it shields wash rooms and dressing tables and lots of other conveniences of a private nature—where it is so placed that it shuts out the view of a bathroom, and where it can even be made to make a small bedroom appear larger than it is by its position before an open door, where glimpses of spaces beyond extend a too limited vista. All these practical things appropriate screens can accomplish.

But from the decorative point of view they must be in harmony with their environment. An old Gothic screen, however beautiful in itself, would be out of key in a Colonial room, just as a heavily carved screen depicting some primitive hunting scene would have no meaning in an 18th century French or English room. Many apartments have been actually marred by the introduction of some such inappropriate decorative detail that does not fit the scale of a room, that is either too tall or too short for its place and does not harmonize with the mural treatment or with its general furnishings. When this happens; the uniformity of the wall surface is interrupted and a screen then becomes a disfigurement rather than an ornament.



(Above)—Four-fold Chinese Chippendale screen, a type of screen harmonious with all the more elegant periods of decoration. Courtesy of Wm. Baumgarten & Co.

It is a difficult matter to always find just the right object for the right place, so it is often necessary to have it especially designed. Happily, a number of painters and craftsmen have directed their talents toward the fashioning of screens, believing like the Chinese that they are very significant decorative factors worthy of their genius. Notable among them are the screens created by Robert W. Chanler whose mural paintings, eloquent witnesses of his superb ability for decorative expression, are too well known for special comment.

His series of screens are revelations of decorative fantasies, amazing in the wealth and diversity of their

(Continued on page 85)





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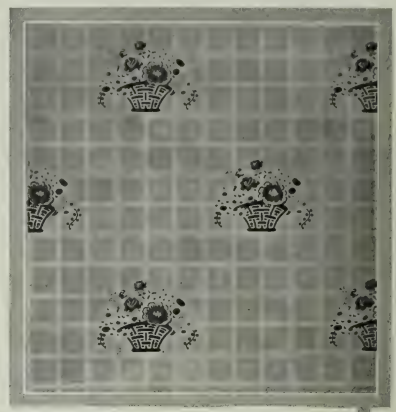
Address "Dept. A. & D.-8"

WALLPAPER—*Continued from page 55*

A charming Colonial bedroom paper showing stripes of two-toned gray, outlined with flowering vines and accented with clusters of mauve and rose colored flowers. Charming for upper hall or bedroom. Courtesy of Richard E. Thibaut, Inc.



An appealing bedroom paper, in a Colonial chintz pattern, which is to be had with a white and yellow latticed background with baskets of lavender, rose and blue flowers or in other color combinations. Courtesy of Robert Graves Co.



which admits of the panel being finished with a band of bright color. This not only adds to the decorative value of the wall but makes a finish for the panel that is in harmony with the wallpaper picture itself. Panels, while applied more generally to the formal rooms of a house, such as the living room, entrance hall or dining room, may also be used for the bedroom wall, as in the more luxurious French room, but wherever they are introduced they should be selected as a definite wall decoration and not as a background, as in the use of the all-over paper.

In the Colonial papers, so much used, the toile de Jouy patterns and copies of old Colonial block prints are much in demand. A certain well-known wallpaper specialist, in fact, devotes her entire attention to the reproduction of old patterns such as the early Colonial band box papers and fireboard papers among which is one showing a simple treatment of a blue diamond pattern on a rose field and another with tiny gold stars on a gray ground, inspired by the frost crystal.

A copy of an old paper made about 1814-16, commemorating the victory of the Battle of the St. Lawrence, during the war of 1812, is another interesting example. This shows a cartouche on a light blue field dotted with darker blue stars, in which appears a colorful rendition of the Constitution and Guerriere and below, a copy of a portrait of Commodore Hull, by Gilbert Stuart, with armorial bearings. This requires thirty-two hand blocks to print and is one of many that this studio is producing. Another is the charming French wallpaper, illustrated.



For the bathroom and the nursery wall the washable cloth now obtainable in a variety of pleasing tints makes a most desirable wall treatment, as it never peels or breaks and is waterproof. In the nursery, for example, a dainty wall of pink or blue can be ornamented with cut-out animal subjects and amusing figures of children and applied as a frieze or as a single panel decoration. The fact that Sanitas can at all times be kept spotlessly clean and fresh with the aid of a damp cloth—in itself a powerful factor in its widespread use, yet its greatest attribute is found in the wealth of exquisite patterns suitable for every room in the house.

A French toile de Jouy design, "Palaquin," obtainable in mulberry, champagne or pastel colorings on gray, that is especially appropriate for hallway or living room walls. Courtesy of W. H. S. Lloyd Co.



As a variation of the flat finished and glazed plain colored washable cloths, there is this chintz pattern in rose, blue and green on a tan ground, equally practical. Courtesy of the Standard Textile Products Co.



In the paper shown here the American colorist has adopted this unique French pattern and made it easily adaptable to American home conditions. It comes with a dark metal background, or in soft green or yellow. Courtesy of The Baeck Wallpaper Co.

THE BEAUTY AND DISTINCTION of the chairs illustrated is accentuated by the fine needlework seats which are worked with a floral pattern in soft colors and entirely original. There are also several important odd chairs of this period in needlepoint coverings, both arm and single, displaying the exquisite craftsmanship characteristic of the best examples.

(A catalogue of Old English Clocks and Barometers has been prepared and will be forwarded upon request.)



Two of an important set of 15 *Chippendale mahogany Dining side chairs of a beautiful deep rich color with original needlework slip-in seats. A very delightful feature is shown in the Gothic influence of the backs. Circa* 1760.

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 10 *and* 12 EAST FORTY-FIFTH ST.
LONDON, W., 217 PICCADILLY

AUTUMN DECORATING —*Continued from page 56*



This French brocade of the Regence period covering the arm chair at the extreme left of the drawing room illustrated on the preceding page, typifies the shell motif so popular in that day. Courtesy of F. Schumacher & Co.



A velour de Genes of Italian origin, woven by hand to skilfully simulate the worn places of the original from which it was reproduced, covers the smaller chair to the right of the console in the same drawing room. Courtesy of F. Schumacher & Co.



A French velvet of Renaissance design in a combination of embroidery and appliqué work, covers the love seat on the extreme right of the drawing room. Courtesy of F. Schumacher & Co.

graceful undulations of their own texture for ornamentation.

As for color, it is more apparent than ever that the drab era is definitely done. If you wish monotony or dullness you will have to inquire meticulously for it. Everywhere one finds luminosity and clarity of color, in the dark tones as well as in the flashing intensities of the higher keys. Color to be thought beautiful can no longer be dumb, and the cadences of hue characteristic of the new combinations will delight those who secretly covet color but who do not desire or dare the full flare of the modernist palette.

This appreciation of color has undoubtedly been advanced not only by the recent modernist movement, but also by the tremendous vogue for Spanish and Italian architecture in Florida and California, which requires the most virile dyes for consistent decoration, by the studious interest in all things Colonial which has reminded us that the color used by our forefathers, while not primitive, was deep and full, and by the recognition that even the pastel tints of the classic revival were clear and freshly gay. For each of these styles of decoration, combinations of characteristic color are offered in new patterns which reflect also the almost equally ardent appreciation for finer form and more discriminating arrangement in design.

For the Spanish house there is being shown a magnificent red damask, which is neither vermilion nor scarlet, but unique—the royal Italian red. The color appears in the Italian flag, having originally shone upon the blazons of the House of Savoy before the Duke of Sardinia became the King of Italy. In the lustrous silk of this particular design the color is extraordinarily commanding. With it may be used successfully a wide striped damask in pure greens, gold and red, newly sponsored by the same importer. One firm shows several exceptionally fine new damasks, but the gorgeous cut velvets (offered uniquely in 50-in. widths—an obvious advantage for furniture covering), which this concern is featuring, are particularly remarkable. Silken stuffs spun from "fleecy forests in a slender twine" and cloths of gold are still wanted for homes of stately grandeur. The exquisite coloring and sumptuous fineness of these new hand-loomed

(Cont. on p. 82)



Canadian deal panelling with its mellow waxed finish provides a satisfying background for the gay crewel hangings, wing chair of needlework and other pieces done in the plain and figured mohair velvet, so practical for covering the much used pieces in a room of this character. Designed and executed by Barton, Price & Willson; courtesy of L. C. Chase & Co.



A fascinating new fabric especially treated to effect the appearance of an oil painting is exceedingly smart for screens and wall coverings. The design is an original toile de Jouy. Courtesy of J. H. Thorp & Co.



On a natural colored linen background are blocked curious motifs in gay orange, red, black and green to lend it a decidedly Spanish feeling. Courtesy of Stroheim & Romann

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A WILLIAM AND MARY MARQUETRY CABINET OF FINE QUALITY
ON ORIGINAL STAND. CIRCA 1695
5′8″ x 4′0″ x 1′8″

TWO OF A SET OF FINE QUEEN ANNE SIDECHAIRS
—THE SEATS IN OLD NEEDLEWORK—CIRCA 1710

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Antiques in Relation to the Modern Home

(Continued from page 43)

in paint, or if used in the library, walls covered in silk damask above the chair rail would make an admirable setting for such a piece. An example of this kind should be associated in the library or living room with rich silk damask fabrics of Louis XV inspiration to complement the rich effect produced with the refining influences at work rejecting and substituting until there is one harmonious whole. In the proper development of a home this process goes on for a considerable time and it is in this manner that the most livable interiors are produced.

Every style has a character of its own, not only in form and proportion, but in color also, and every detail should emphasize this character.



Early English settee of the Georgian period. Courtesy of H. F. Dawson

by the cabinetmaker, with wall mirrors in carved and gilded wood. An all-over carpet of simple design, a few fine pictures and Chinese porcelains and we have a most charming interior.

Early English oak paneled rooms of the Jacobean period, shown on page 43, with their enriched plaster ceiling and stained glass windows produce one of the most pleasing and interesting backgrounds for the English furniture of the 17th Century. The charm of the early oak work is in its rich brown color, the effect of which is enhanced by the use of rich fabrics and bright colors. The time to see and thoroughly enjoy interiors of this character is in the winter time, when the fire glow of the cracking logs is reflected in the dark polished surface of the wainscot.

The Influence of Antiques in Regard to the Making of Furniture in this Country

The rapid development of the furniture industry in this country is largely due to the fact that our manufacturers have followed closely the period styles, in fact, copied much that they found to be good. No better training for designers and craftsman alike can be found than the making of exact copies from the finest examples of the past, and then using this knowledge to improve the standard of the art generally, in which many different and modern articles of furniture are designed and made to harmonize with faithful copies of originals.



Hepplewhite three-back settee. Courtesy of Charles Woolsey Lyon

The simple descriptions given above only go to show that style in furniture and background is one and the same thing.

In its development of the various styles we see the early stages, later the development, together with the refining influences at work rejecting and substituting until there is one harmonious whole. In the proper development of a home this process goes on for a considerable time and it is in this manner that the most livable interiors are produced.

Manufacturers of note often have private collections of their own, containing examples, all of which are treasured for the qualities of design and craftsmanship

(Continued on page 80)

Mediterranean Architecture for the American Home

(Continued from page 36)

stripped or studded with wrought iron. The correct hardware for such doors is also of wrought iron and this same metal is used for other decorative exterior details such as brackets, lamps, window grilles and balconies.

For the more elaborate houses practically all elements of the exterior design are specially designed by architects, often in full sized details and are executed by manufacturers to meet these requirements of the individual plan. For instance, roofing tile may be obtained specially manufactured in color and texture to suit the individual design. Similarly, all of the wrought iron or bronze fixtures and hardware may be especially executed according to the architect's requirements.

It is important, however, to realize that a large proportion of the architectural details and accessories for the exterior and interior of the house of Mediterranean style, may be met by careful selection from stock products. The mission type of rounded roofing tile made of clay or cement is quite popular and is available through all leading building material dealers in various colors and textures. It is also permissible to use flat tile or shingles selected for color and texture, a great variety of which are to be found on the market. These may include slate, asbestos cement shingles and various types of surfaced asphalt shingles.

The leading manufacturers of builder's hardware and metal architectural accessories carry a large selection of wrought iron fixtures in stock design of unusual excellence. Such hardware is particularly adaptable to the Spanish and Italian house and, of course, is much less expensive than that made up from special designs. Decorative tile in charming colors and patterns are also available for exterior use in combination with the stucco or brick surfaces and for interior use as later explained.

The general scheme of the Mediterranean style is incomplete without the element of landscaping. This question should be seriously considered. For larger houses the services of the landscape architect will naturally be employed to insure correct and practical planning. Even the smallest houses of this type need settings which can readily be achieved by the skilful disposition of a few trees and shrubs and by the arrangement of garden furniture such as benches, vases, and where possible small pools with fountains. Garden walls with fountain niches are often used to form small private enclosures or to shut off the open sides of patios.

Perhaps the greatest charm of the Spanish or Italian house is its infallible piquing of curiosity to learn what is inside. Many types of dwelling exteriors indicate clearly the arrangement of the dwelling interior, and one does not need to enter to know approximately what will be found. This is never true with the Mediterranean type of house, however. One expects to be surprised on entering — and is rarely disappointed. In the larger houses the plan usually calls for an entrance hall with straight masonry and wrought iron stairs. Occasionally the curved stairway is introduced as shown in the accompanying illustration, but this is a French or English idea, and while not natural to the plan, often brings charming results. The interior doorways leading from the hall are usually arched, often in pointed Moorish or in the Spanish Gothic trefoil effect. The floor in the entrance hall is correctly surfaced in large glazed decorative tiles or in marble. Wrought iron fixtures and accessories can be employed in the hall in a most effective manner as illustrated. The stair rail and balusters are usually of this material. It is also used for the hanging lamp or sconces and in more elaborate houses even for the grilles which swing in the door opening.

In smaller Spanish and Italian houses it is quite customary to have the entrance directly into the living room from an exterior terrace or porch. Stairways to the second floor sometimes lead up from the outside.

A definite difference between Spanish and Italian houses as designed for American home builders is usually to be found in the general plan, and this point should be made clear before considering other rooms on the first floors of typical Mediterranean houses. The Spanish type of house most familiar to the home building public of America has been greatly popularized in Florida and California. This type is correctly termed "Spanish mission" and represents the precedent of Andalusian architecture modified by early Spanish settlers to meet the local conditions which they encountered in southern California, the Southwest and in Florida. In this type of architecture there is also to be noted, particularly in the Southwest, the influence of the Pueblo architecture of the ancient Aztecs and their Indian descendants. The Spanish settlers combined the precedent of their own country with the sturdy flat roofed terraced native architecture to form a new type of design which among architects is often termed the work of the "Santa Fe school." This influence, considerably modified, is to be found in many recent bungalows in Florida and in southern California.

(Continued on page 72)

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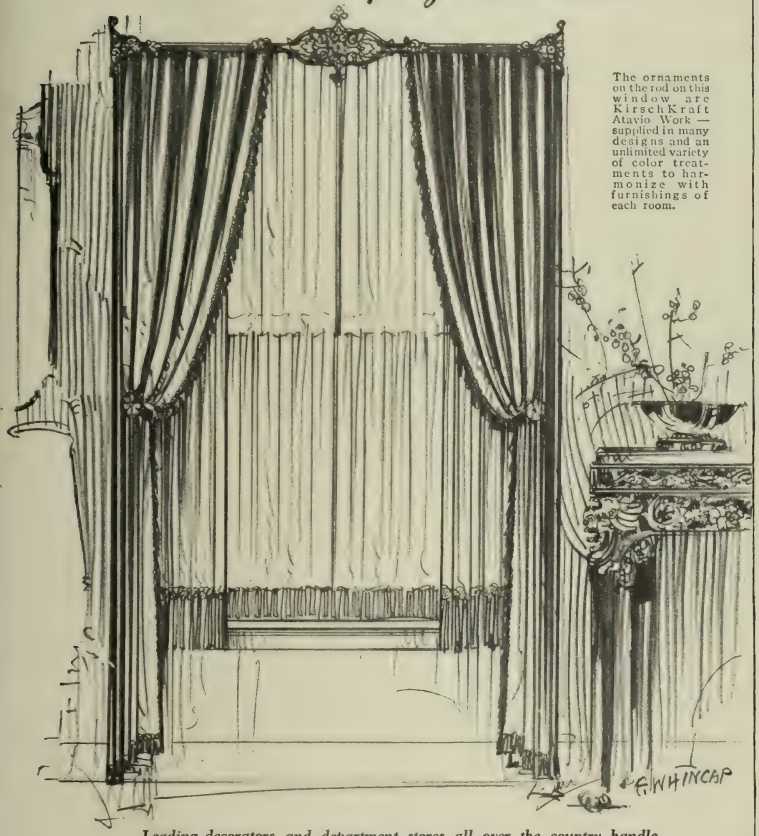
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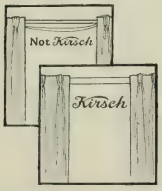
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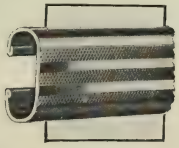
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Mediterranean Architecture for the American Home

(Continued from page 70)

The plan of a Spanish house is usually laid out around a patio and the dwelling itself may be of one-story, two-story or as is often the case, a combination of various roof heights. The Italian house, on the contrary, is usually oblong in plan and while here and there a so-called Italian bungalow is found, these houses for the most part are two stories in height. In both types the living room is built as large as the plan will allow and is often one and one-half and two stories in height. A customary procedure is to allow one complete wing of the house for the living room with no rooms above it, thus allowing in the least expensive manner the full necessary space for high vaulting. This use of vaulted or beamed ceilings is particularly effective and is found desirable wherever an informal or studio type of room is required.

The windows in the principal rooms of Mediterranean houses are usually of metal and glass of the casement type, ranging from the more simple forms of stock casement windows to those especially designed in ornate decorative mullions. The doors may be of metal finished wood often built up of planks with decorative wrought iron hardware and ornamentation. Doors are also designed in simple paneled effects and occasionally in the more expensive houses the doors may consist of metal grilles fitted to the openings. For the doors and windows in the Mediterranean house, it is possible to find excellent hardware in stock designs of wrought iron or bronze. Photographs and catalogs illustrating these designs may be obtained from leading hardware manufacturers or their representatives.

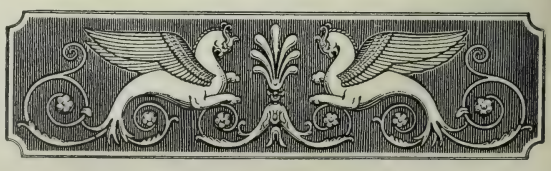
Radiators are preferably concealed either by building into the walls with ornamental grilles in front or by the use of decorative radiator covers, several types of which have recently appeared on the market and may be had at reasonable cost.

The floors of living rooms and dining rooms are correctly finished in wide planks of oak or walnut stained in dark color or as is often done in the warmer climates for the sake of coolness, they may be surfaced with decorative tile producing excellent effects. For this purpose also and at more moderate cost, tile and marble effects are to be obtained in rubber or linoleum in which materials many attractive colors and patterns have been made available for home builders within recent years.

An attractively designed masonry fireplace and mantel is the principal and indispensable feature of the Spanish or Italian living room. One of the picturesque types which is in high favor bears a full hood sloping up almost to the ceiling. Others are the usual mantel forms with projecting shelf and having the various parts carved and ornamented in Spanish or Italian details. These fireplaces are usually executed in stucco, cast stone, brick or tile and in their various combinations. The correct fireplace fittings are of wrought iron or bronze either reproduced or preferably antiques selected with discrimination.

Interior wall surfaces in Spanish and Italian houses are almost without exception finished in textured plaster effects. Here, as in the case of exterior stuccos, the range is extensive. Within the past few years certain manufacturers have made available to the public a highly desirable line of plastic finishes using gypsum, Portland cement, or magnesite as a base. These finishes are excellent for the purpose under discussion. They take the place of the finish plaster coat and may be textured and colored in any conceivable effect including that of travertine and caen stone required for formal rooms. These finishes range from the smooth water-glaze browns of old Italian rooms to the highly colored textures of the dramatic Spanish styles. Decorative effects, border designs, panels and over-mantel inserts may also be executed in these same plastic finishes. For bedrooms in these houses the smooth sanded finishes in solid colors or two-tone effects are most popular.

EDITOR'S NOTE: *This is the first of a series of articles presenting an analysis of each of the important architectural styles from which the designs of the better homes of America are now being adapted. In each article you will find an informal discussion of the consistent elements of exterior and interior design.*





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NOTE: The two small Venetian Masqueraders are of Bassano Pottery.



(*Above*)

Arezzo Lamp

AN interesting example of Graffito work; the design being etched into the surface, augmented by subdued colorings in antique effect.

Height over all, 17″
1-light fixture



(*Above*)

Pesaro Lamp

A SEMI-PORCELAIN drug jar by Mengarone. Obtainable in backgrounds of either dark blue or black with scroll and cupid decoration carried out in shade.

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(*Left*)

Bassano Lamp

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The William and Mary style is interesting for its own individuality. In the so called Anglo-Dutch period, we find a marked Louis XIV feeling due to the influence of Daniel Marot and other Huguenot artists who had fled from France to Holland and later followed William to England. To understand this style thoroughly is to better appreciate those which followed and which further developed the domestic ideal which it inaugurated.

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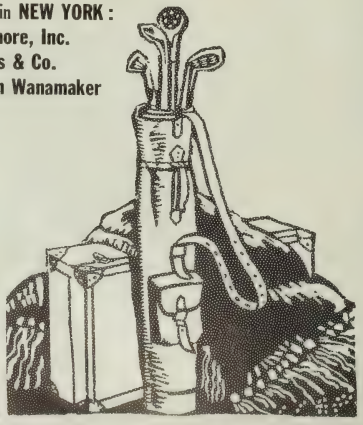
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(Continued from page 40)

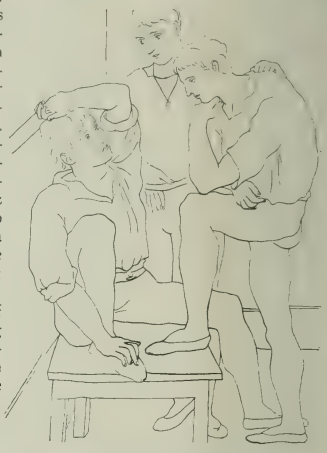
and the Dance welded together by a master hand. And if they are interested in art with a big A they will find miles of it in three Salons whose doors remain open all through the summer. And what of the races at the magnificent courses in the Bois de Boulogne? And the famous Grand Prix Ball at the Opera? And the *feu d'artifice* at Versailles? Oh, lucky Americans, the summer season in Paris is made for you—and the prices, too, *helas!*

Yes, the prices! Think what the French music-lovers feel when they see the already high prices for them being doubled for a gala performance of Fritz Kreisler at the Opera or Mary Garden at the Opera Comique. At the Theatre Sarah Bernhardt where the Russian Ballet alternates with a popular comedy "Mon Curé chez les Riches" the prices jump from 30 francs an orchestra seat to 100 francs on the evenings when the ballet plays!

The famous company of Diaghileff is now playing their nineteenth Parisian season since the year 1910. In that year they played in the Chatelet Theatre across the street and Nijinski, Fokine, Fokina, Karsavina, Bolm, Rubenstein, the Maestro Cecchitti and I know not how many other stars, dazzled the cosmopolitan audience with the unusual brilliance of their choreographic art. These bright stars are all scattered now and even the artists against whose bright backgrounds and in whose original costumes they danced—Bakst, Benois, etc.—have now descended into the darkness.

What was the *Ballets Russes* of Diaghileff is now really *Les Ballets Internationaux*, for the majority of the *corps de ballet* is composed of other nationals than Russian. La Sokolova, who dances so thrillingly in the "Sacre," is an English girl; and the male star until this present season was a young English boy, Patrick Kaye, known an Anton Doline. On the art side Roerich, Bakst, Soudeikine, Benois, Goncharova, and Larinow have given way to the Spaniards, Picasso and Pedro Pruna and the French artists, Andre Derain, Maurice Utrillo, Matisse, and Marie Laurencin. The rich Russian clique of musicians, Borodine, Rimsky-Korsakoff, Tcherepnine, Balakirew, Strawinsky, Prokowief, etc., have yielded their place to the less colorful young Frenchmen: Auric, Poulenc, Milhaud, the English boy Lambert and the young Italian Rieti. If the Slavic impresario does nothing else he certainly encourages young artists and musicians. Perhaps they are easier to find nowadays than the good dancers so much needed in the troupe.

In the nineteenth season the tireless Diaghileff presents four choreographic novelties of which three are the work of young composers. The fourth is by the late Erik Satie, a slight thing the manuscript of which was found in one of the cast-off jackets of the composer after his death last year. It has been orchestrated by his friend Darius Milhaud and with costumes and decors by the modern master



A drawing by Picasso for "Les Matelots," one of the Ballet Russe productions

André Derain and danced by four of the best dancers of the troupe this "Jack in the Box" is a brief ten minutes of joy—a *petit rien* worth the seeing.

For the second novelty "Romeo and Juliet" with music by Constant Lambert, an eighteen-year-old English *soi-disant* composer, and decors—what there was of them—by two sur-realist artists, there was a real old-fashioned Russian Ballet battle. Whistles, cat-calls, rattles, screams, oaths, speeches by excited young poets from stage-boxes, fist-fights, police, scuffles, ejections. And all for what? Well, as far as one could make out from the handbills showered down from the gallery, and subsequent explanations during the *entr'acte*, it seemed that the two young men who attempted to decorate this particular ballet—with no particular success—were members of what they call for want of a better name "Les Sur-Realistes." It further seems that this group of poets and artists and pseudo-artists object to selling their works to the moneyed interests. In doing the bidding of Diaghileff for a certain price the two artists put themselves outside the Sur-Realiste pale.

For the Italian ballet by young Signor Rieti, Maurice Utrillo had been commissioned to do the de-

(Continued on page 79)



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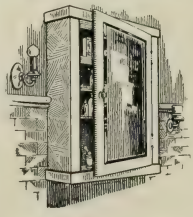


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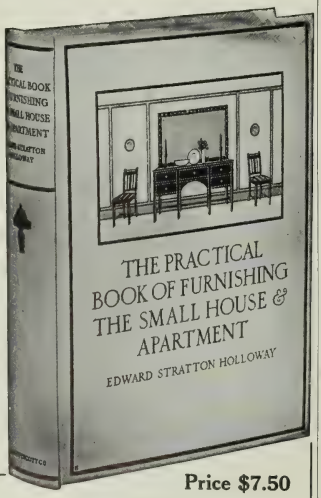


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Contemporary Reminiscences

(Continued from page 57)

his talents" is something on which I am ready to agree. But they were always a good show. John Cowper Powys is a striking personality, forceful and yet wistful, handsome, romantic, and full of that sort of appeal that excites admiration in some feminine breasts. His brother has said as much. John Cowper Powys has a voice and delivery that I imagine Demosthenes might have gained pointers from; and upon any personal encounter with him one knew at once that the man was aware of the meretricious motives of some of his most eloquent oratorical flights and gestures. Still in "The Verdict of Bridlegoose," even with its indiscreet revelations and comments, John Cowper Powys rises high in my estimation. Theodore Dreiser once said to me, concerning John Cowper Powys, "You'd like that man"; and, although I had felt some antipathy to Powys's methods, I knew that (if Dreiser said so) I would, indeed, like John Cowper Powys. For Dreiser, too, never says anything to be flattering or kind or agreeable; but says only what is in his mind and what he believes to be the truth. Dreiser knew the conflict in John Cowper Powys's breast and told Llewelyn Powys, "I'd like to be able to provide a refuge, a cell for my friend."

This fellow Philip Guedalla, at the present time living in London, with all of his special kinds of snobbishness, and above all with his smart cracks, popping like a Fourth of July firecracker manufactured in heathen China, used to annoy me beyond measure. A faint, blond Nordic prejudice must have entered into all of my judgments of the fellow, because he became anathema to me every time I read five pages of his stuff. In Paris a literary critic (whose writings I happened to agree with and who is a member of the Institute) told me (to my vast satisfaction—all personal) that Guedalla is a bum historian and replete with inaccuracies, and with this opinion I was greatly elated. I did not like Guedalla's interpretation of history; and he made me mad when I read him.

But I do like Guedalla's "Fathers of the Revolution." He is still scholarly, but does not even seem to know anything about the long and violent campaign Thomas Paine, the "Father of the Declaration of Independence" carried on against George Washington. It was a virulent campaign, accusing Washington of being a renegade to the cause of liberty and a traitor to the war against oppression. Guedalla writes that Washington "whilst he lived, enjoyed a singular freedom from hostile calumny, and after his death his enemies were generous."

Guedalla is wrong in this, for the sub rosa legends that have grown up about Washington would make him out to be the rival of the pagan Jupiter in his amorous enterprises; and the virulence with which Jefferson, as well as Paine, attacked him is in the available classics of our time. And still, "Fathers of the Revolution" is good reading—the very best reading that Guedalla has given us. He has ceased being a smart-cracker, and has (I must object) taken on another role, almost as objectionable, and that is of being hyperpoetic when there are no occasions for poetic sentiment.

Thyra Samter Winslow is a former show girl, and something of the character acquired by the trouper in road companies clings to her. She is at once hard and sentimental, easily moved to both tears and laughter, friendly and yet suspicious. She has that high-pitched nasal voice with its nervous accompanying giggle that seems almost to be a peculiarity of chorus girls. She is alive and alert; a hard worker and a hard player. Rounds of the New York night clubs with merry parties, lunches at the Algonquin, teas at the Ritz, and house parties on Long Island tire her not at all; and of a morning she may be found at her typewriter writing those closely observed, brittle, brilliant, and cynical little vignettes of life, which first brought her to the notice of H. L. Mencken, who has since been her greatest encourager and sponsor.

"Show Business" is Mrs. Winslow's (pardon, Miss Winslow, since she prefers the latter, though she is not a Lucy Stoner) first novel. I met her one day when she had decided to begin it; that is to say when she had decided to write a novel.

"Just what is a novel?" she asked me, and without waiting for me to reply, hurried right along in her excited way, "I don't know the difference between a short story, a long short story, a two-part story, or a three-part story; that is to say, I don't know any difference between them except by counting up the number of words. A novel, I guess, is anything in the way of a story that is more than 40,000 words long. The stories I write turn out to be short short stories and some turn out to be long short stories; but I guess that this one will turn out to be a novel. It will have a lot of words."

Still, "Show Business" is not a long novel. It is the best piece of fiction I have ever encountered in portraying the home, hotel, and back-stage life of the chorus girl; their various gold-digging methods; their attitude toward men who take them out on parties; their essential conservatism and self-interest; and their engaging sentimentalism. The story is entertaining as well as informative. Miss Winslow should remember, however, that those staccato sentences of hers are for the hundred-yard dash of the short story. The sentences get the reader all out of breath.



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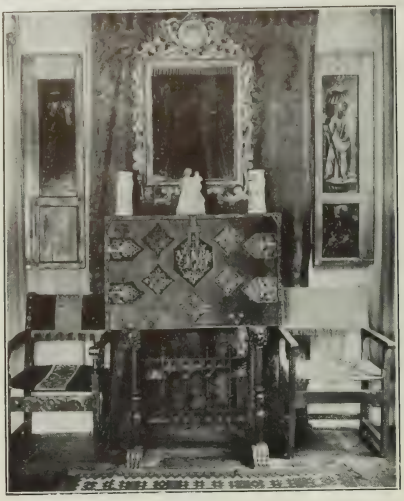
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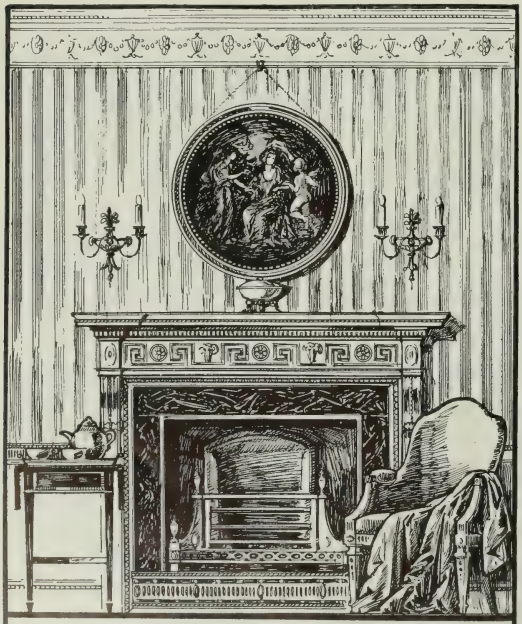


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The Child's Own Room

(Continued from page 53)

built-in toy closet an engaging Pierrot is juggling with numbers, from one to ten, which magically adhere to the surface to make arithmetic easy for the growing mind.

One of the most bewitching of children's rooms is furnished in mediaeval style with a quaint refectory table of monastic simplicity and bench to match. Composed of hard maple, the pieces are strong and sturdy and absolutely indestructible. Beside the table, where the child's luncheon is set, is an adorable combination piece of bookshelves and toy cupboard.

The charm of an attic bedroom with dormered windows is perennial and the treatment of the Oriental room illustrated gives a new slant in the matter of decoration. The low wall is broken by a diaper pattern with, in the diamond shaped openings, stenciled figures of animals, while over the sloping walls is painted a tale from Alice in Wonderland. Curious little chairs and tables of teakwood designed in scale to suit the occupants carry out the Oriental feeling.

The fun of owning a miniature piano, in all respects—except size—like those for grownups, is a transcendent joy to which few children would dream of aspiring and yet one well known piano manufacturer has, for probably the first time in the world, just turned out a most delectable child's instrument, all white and gold and daintily decorated with Cupids.



This novel decorative setting designed for Hardman, Peck & Co., was devised to harmonize with the child's miniature upright piano, exquisitely painted in a design of Cupids and floral sprays. Courtesy of Mac Leod Studios

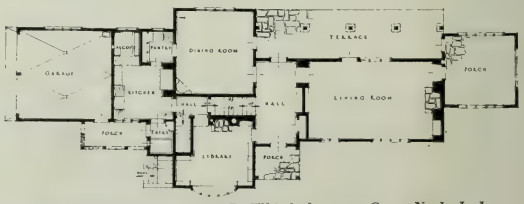
One clever artist who designs alluring picture pages for the magazines has gotten out wall-paper panels, over which her own roly-poly babies scamper in playful mood. Used as a frieze, it is a source of never-ending interest to the active brain of the little child. There are also numerous panoramic or scenic papers of a similar sort, perhaps not all quite so realistic to be had in a wide range of suitable designs that have a distinct educational value and a wide human appeal.

The Vogue for the Norman English

(Continued from page 44)

Though the garage is included in the left wing of the house, there is nothing to indicate its presence from the outside as the front and rear facades follow the general treatment, while the entrance is skilfully concealed by planting. To obviate the necessity of having to reach the garage comfortably at all seasons, the small kitchen porch provides a way but the link between the two is of such a pictorial nature as to give no suggestion of its utilitarian character.

From the dormered upper floor, the architect has extracted the last inch of space to make many pleasant sleeping rooms, with an extraordinarily vast amount of closet room. The master's suite of two rooms and bath occupies the larger part of the floor area but there are besides a guest room, bath, maid's room and bath, with commodious compartments for storing bedding, linen and the like. Built in over the garage is a huge trunk room with other nooks and recesses over the porches and under the eaves, all of which help solve this vexing problem in the atticless house of Norman English flavor.



First floor plan of Leonard D. White's home at Great Neck, L. I.

Paris—Capital of America

(Continued from page 74)

cors. This ballet founded on an old folk-song "Barabau" is bright and vigorous with a real peasant quality. The whistles on the opening night were for the music which has much folk humor and easy grace. There is also a chorus which adds to the charm and the interest of the composition.

The ballet that has most pleased the public is the joint work of the three men who scored such a great success last year with the ballet "Les Matelots"—Pedro Pruna the artist, George Auric the composer and Boris Kochno the librettist. Their new work is called "La Pastorale," and is modern ballet with a bicycle and movie camera in it. The setting by Pruna was as rapturously applauded as were his four scenes for "Les Matelots" last year, and the music, quick, sparkling, jolly, by Auric, shows that of all the much vaunted "Six" group he is the one with the truest and surest talents. So far, he has done three ballets for Diaghileff, "Les Facheux," "Les Matelots" and "Pastorale," and each one bears the stamp of an original and very much alive musician. They tell me that a New York manager is negotiating with the owner of the Ballets Russes about an American season. I make bold to prophesy, however, that of all the new musicians George Auric will have a sure welcome after his works are heard and Pedro Pruna will be an established artist once they see his settings.

For those who like their art without music, Paris is just honeycombed at present with places where they can see it. There is the *Societé des Beaux Arts* and the *Societé des Artistes Français,* who are holding their joint Salon in the Grand Palais. Nothing new can be said about the paintings shown there. It has all been said before. And the *Societé des Artistes Decorateurs* are also showing at the Grand Palais.

All the *élite* of the American colony saw the manquettes for the decoration of various rooms by Mrs. Clara Fargo Thomas, which Seligmann & Sons placed in their new galleries. The Seligmanns have taken over the beautiful old hotel of the Princess of Sagan and there they are to show in the future exhibitions of paintings and sculptures. The work of Mrs. Thomas is already known to readers of ARTS & DECORATION, and dqubtless these present models of originally decorated rooms will soon be shown in New York.

Showing at the same gallery with Mrs. Thomas is Raymond Woog. This artist is famous for his portraits of children one of which now hangs in the Luxembourg. His present showing of paintings and sketches will shortly be taken to New York by the Seligmanns.



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Antiques in Relation to the Modern Home

(Continued from page 70)

that they exhibit. This association with the product of the golden age of craftsmanship must in time raise the standard of our modern productions.

Sir Joshua Reynolds, in one of his memorable discourses, asserts that the more extensive one's acquaintance is with the works of those who have excelled, the more extensive will be one's powers of invention, and the more original one's conceptions. The hope for the future centers round a true appreciation of the beautiful examples of the craftsmanship of the past, and a continuance of their traditions.

Antiques in General

The published writings of the various authors upon the above subject are of little moment unless the student of old furniture also makes a careful study of actual authentic pieces.

It is important to examine with care all the examples that are within our reach, visiting museums or exhibitions, noting with a trained eye the difference in design, proportion, ornamentation, workmanship, color and surface conditions. Starting out in life with a simple dressing of linseed oil, to be followed later with a coating of beeswax and with repeated cleanings and repolishings, the antique acquires in time a beautiful color, due in part to the above and to the exposure to the air. The surface of the wood becomes case hardened. Dust settles into the depressions accentuating the darks, and the exposed surfaces become slightly worn by the repeated rubbings bringing out the high lights and giving to the whole a somewhat metallic appearance, resembling the patina on old bronzes. Untouched antiques that have this surface condition are much sought after and treasured by connoisseurs.

Many of the fine antiques that we see today were developed by the process of trial and correction, each succeeding example being an improvement on the previous model; it is only in this way that perfect work is produced. That most of these articles are useful and fit into our modern homes is due to the fact that the designers of old usually set out in the first place to fill a very definite need of their client, afterwards at their leisure adding refinements and ornament to beautify their creations.

Individuality is a marked characteristic of the antique, whether made for a cottage or a mansion. The craftsman who carried out the work to suit a limited price was obliged to give to his work quiet lines and a simple decoration. He did not have to concern himself with all the many and various styles that we see today, and so confined his efforts to the one particular style of his time, and the traditions of his craft, developing his technic to the utmost as may be noted if we compare a piece of modern carving, for instance, with that produced by the school of carvers in the Chippendale period. Therefore, if our article is of the simplest kind, we shall find in comparison with much modern work, the craftsman of old used sound judgment and gave to his creation beauty of line and molding, grace of design and fine proportions, which at all times are better than bad ornament.

Newport's Art Traditions

(Continued from page 31)

Association now occupies a large building on Bellevue Avenue, surrounded by green lawns and leafy trees. In 1916, after the death of Howard Cushing, a group of his friends erected on the grounds of the Association a small building in the classic style to his memory. The plans for this memorial were given as a tribute from his friend the distinguished architect William Delano. The Cushing Memorial forms an additional gallery for exhibitions and the atrium contains a permanent group of his paintings.

Through the Art Association it has been possible for Newport to attract to its exhibitions the best work that is being done in all parts of the country today. Recognizing its unique advantages the Grand Central Art Galleries of New York have joined with it in forming summer shows in its halls. This year will mark the second of these brilliant combined exhibitions, opening on July 10th and lasting through August 8th. During these shows the walls of the galleries in both the main building and the Cushing Memorial are hung with paintings representing the highest achievements in present day American art. While on the lawn spaced with unerring taste and judgment are grouped fine pieces of sculpture. The beauty loving world of wealth and fashion is backing with its interest and influence this beauty creating world of art. Among the patrons of the Art Association's exhibition this year are Princess Miguel de Braganza, Mrs. T. Shaw Safe, Miss Edith Wetmore, Mrs. Harry Payne Whitney, Mrs. Nicholas Brown, Miss Codman, Mrs. James Stewart Cushman, Mrs. Howard Spencer Graham, Mrs. Arthur Curtiss James, Mrs. Lewis Cass Ledyard, Mrs. Bradford Norman, Dr. Roderick Terry, Mr. Frank K. Sturgis, Mr. Michael M. Van Buren and Mr. Harrison S. Morris.

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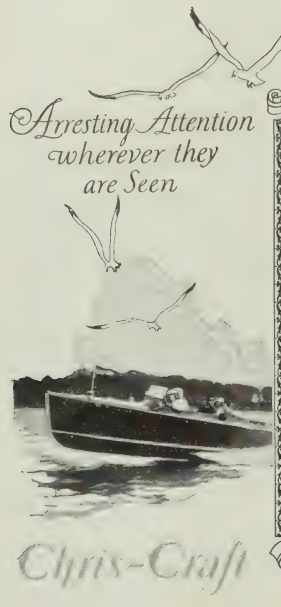
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Autumn Decorating a Fascinating Adventure

(Continued from page 68)

weaves from France and Italy are decidedly reminiscent of the pageantry of the Borgias and the Valois. The two copes "of sanguine purple clothe of goulde and a red vestment with lyons of goulde" mentioned in the ancient York fabric rolls, are today found transcribed to fit modern needs in a membrane-gold fabric on which a crimson velvet vine encloses soft green gazelles and griffons.

The pomegranate patterns and large flowing foliage forms which came into favor in the sixteenth century when it was discovered with technical progress in the art of velvet weaving that the sharply delineated forms of the Byzantine style could not be successfully outlined in the new fabric, are found here also in a striking variety of colorings. One in a resplendent amethyst velvet bears, in derivation from the Chinese lotus flower, artichoke blooms and Persian pear-shaped leaves in creamy silk detailed in turquoise and pale gold.

Mary Tudor's item of expense for such a fabric shows the value of these rare materials in the time of Henry VIII and might be read today as an irresponsibly typed ejaculation of wonder at the beauty (perhaps at the cost) of the reproductions, "Payed to Peycocke, of London, for xix yerds iii. qrt. of clothe of golde at xxxviij.s the yerde, xxxvij^{li}xs.vj^{d}, and for a yerde and d^{t}qrt of clothe of siluer xl^{s}." The prototype of a droll Portuguese design also included in the display was drawn in authentic Byzantine style. The background is squared alternately in pale rose, gold, jasper, violet, sapphire and grey, and damasked upon the squares are pert, long-beaked birds, lions with erect tails, and winged ibexes. The archaic angularity of this heraldic style fits the fabric for use not only in Spanish interiors but in simple apartments in the modern tendency.

Some modernist silks are woven with all of the richness of medieval fabrics and are among the most splendid and satisfying textiles done in the new manner thus far imported. Here are scintillating abstractions which achieve color harmony,—but in new ways; attain balance in composition but by new means. Each possesses individuality but all have that power of imaginative suggestion which is characteristic of the creations of modernist designers. There is one, for instance, in vermilion and gold with intense blue lights which has the grace of an old Venetian brocade. It flames in form, it has shells and startled blossoms, strange eyes and delicate vase ornamentations arranged in vibrant movement. It suggests many things in themselves unrelated and exotic, but the effectiveness of impression as a unit is undeniably lovely. Another in lemon yellow combined with cerulean blue and salmon pink weaves a strange vine with futuristic leaves and fanciful pendent blossoms. Still another is unique in the way in which the figures of the background as well as the pattern compose in design. In blue-green and intense violet it is particularly sculptural.



For an 18th century boudoir this unusually sprightly fabric is decidedly refreshing. Done by a French artist in the Eastern manner, its slight incongruities add to the decorative effect. Courtesy of J. H. Thorp & Co.

All of these designs are offered in several color combinations of a radiance of intensity which make them happy selections for rooms which though not otherwise modern in feeling, demand enthusiastic color in the hangings, as well as in those apartments the furniture of which has the unconventional shape and high finish of the modern style. Lalique's fountain, which adorned the Court of Honor at the Exposition of Decorative Arts in Paris last summer. has been put into design by two manufacturers. In orange, gold, and green-blue, both of these designs are original and delightful. A charming all-over design in damask in these colorings is also being shown.

An unusual design for a modern fabric is another offering which might well be used with eighteenth century decorations. Large lozenge shapes are ruled in silver on its steel-blue surface and twined with ribbands of rose. Those who have less formal rooms and wish to inject some of the modern feeling into them will appreciate an inexpensive glazed

(Continued on page 84)



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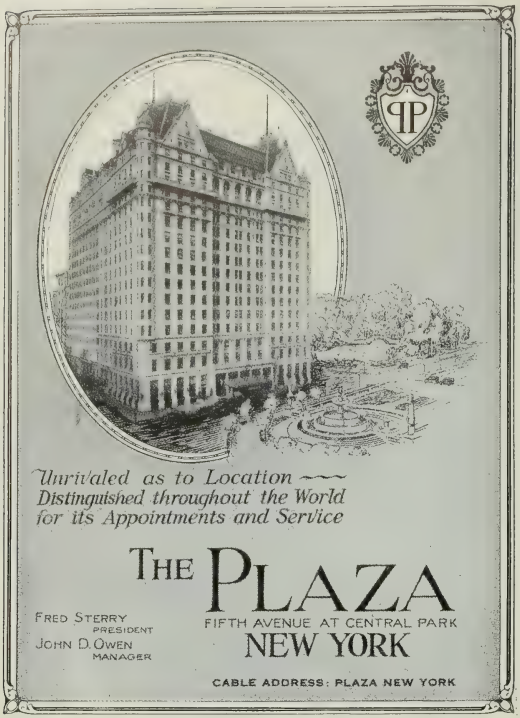
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Charles Wilson, *Managing Director*

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Ask for the latest A. B. C. Report on the ARTS & DECORATION It is a member of the A. B. C.

Autumn Decorating a Fascinating Adventure

(Continued from page 82)

chintz to be had in blue and orange, which somehow suggests a tropical, garden-bowered villa in both sunshine and moonlight as well as an interesting linen with a natural-colored ground on which are blocked shields, jardinieres, garlands, and what seem to be fantastic inkwells. The clarity of the reds, yellows, blacks, and greens in the latter give it a decidedly Spanish feeling which is amusing and delightful.

A most interesting modern adaptation in embroidered tapestry of a famous historic embroidery is being brought out. In it are sailing ships, conical-roofed gateways, and Gothic foliage which appear on the hanging in the Cathedral at Bayeux, originally displayed before William the Conqueror and his queen in 1077 and which is the earliest extant embroidery worked by Anglo-Saxon needlewomen, have been freely adapted on this modern tapestry. It may be had in a soft fawn, dark blue, or tete-de-negre background, and as the embroidered colors are dark and luminous, it at once suggests itself for use in richly paneled rooms of Gothic feeling. For such apartments crewel embroideries with their winding design, full color, and bird and foliage forms are also peculiarly appropriate. There is one pattern in blue-green, made in India of a native twill cloth which is soft though firmly woven. The colors are unusually luminous as the waste yarns from the rug industry are used for the embroidery, which not only gives the fabric the glowing color of an Oriental carpet, but greatly decreases its cost. Another importer is showing an English crewel embroidery, carefully wrought in soft but splendid color. An attractive Jacobean design, handblocked in blues and greens on an antique red ground, which is just being brought out, approximates in linen the effect of these woolen fabrics. Dull turquoise and creamy white are used to point up the curving leaves and button blossoms which fill the interstices between the viny stem and opulent blooms.

Variations of Eastern designs are now offered for use in Colonial homes. The marked vogue for chintz dates from the late seventeenth century when large importations from India and reproductions made in England made possible its adoption by all classes. It became the fashion to hang four-poster beds with it, to decorate tables and couches with smaller pieces, and finally to use it as a costume fabric. An amusing reflection of the competition between the silk merchants, whose trade was seriously menaced, and the cotton printers is found in a handbill circulated by the weavers of Spitalfields, the leading silk centre, against the "calico madams" or ladies who wore chintz dresses. This is known as

"The Spitalfields Ballad"
or
"The Weavers' Complaint against the Callico Madams."

"Our trade is so bad
That the weavers run mad
Through the want of both work and provisions,
That some hungry poor rogues
Feed on grain like our hogs
They're reduced to such wretched conditions.
Then well may they tayre
What our ladies now wear
And as foes to our country upbraid 'em,
Till none shall be thought
A more scandalous slut
Than a tawdry callico madam.

"When our trade was in wealth
Our women had health
We silks, rich embroideries, and satins,
Fine stuffs and good crapes
For each ord'nary trapes
That is destin'd to hobble in pattins.
But now we've a chince
For the wife of a prince
And a butterfly gown for a gay dame,
Thin painted old sheets
For each trull in the streets
To appear like a callico madam."

But so great was the appreciation of these hand-blocked textiles of the East that nothing could detract from their popularity. They continued to be and are still the typical and characteristic fabric for the decoration of the English and therefore of the American Colonial house. Because we have recently become so greatly interested in our early architecture and decoration, this season's offerings are rich in this type of design. One panel, newly reproduced, was evidently designed in France and sent to India for execution, probably in the late seventeenth or early eighteenth century—if one can judge from the style of European costumes portrayed. The Indian craftsman delineated with accustomed ease the tree of life, the animal forms and the Oriental figures which appear in the right hand part of the panel, and overcame amusingly the difficulties he encountered in transcribing the European physiognomy, — witness the "astonied" glare of the damsel in the balcony and the almond eyes of the suitor and his attendant.

Semi-glazed chintzes are greatly favored for unaffected rooms and the new designs are charming. The homely, old-fashioned flowers of the village garden are reproduced in more or less realistic or conventionalized forms. One fa-

(Continued on page 87)



Annual Show
DRESDEN INTERNATIONAL ART EXHIBITION
June 12 to October 10, 1926

HOTEL EMPIRE

Broadway at Sixty-Third Street
New York City



A New Fourteen Story Fireproof Structure Containing the Lastest in Furnishings and Equipment.

Capacity 1034—"Servidor Service."

The Location is Unique in the Heart of the Automobile District, with Subway, Elevated, Street Cars, Busses—all at door.

M. P. MURTHA, General Manager
AMPLE PARKING SPACE

Screens for Every Room in the House

(Continued from page 64)

inspiration. He employs every media of expression, obtaining equally happy results whether on canvas, velvet, silk, wood, plaster, or paper. Every material becomes pliant in the hands of this great craftsman who, being familiar with the many technical difficulties each material presents, uses it merely as a convenient medium to express his improvisations which are endowed with a most spirited freedom of invention. His creativeness bubbles forth in rich and scintillating color, and with his rare skill in using over and underlays — his employment of gold, silver and aluminum, he achieves flat and modeled surfaces of such sheer beauty that they at once proclaim the hand of a master.

It is interesting to trace the history of any object of art—why and how it came into being. In Europe the screen undoubtedly was originally conceived and fashioned to keep out draughts and cold from great feudal halls. The huge fireplaces piled high with logs were the only sources of warmth, and screens were cunningly employed to confine the heat around the open hearth, or to act as a protection when heat and glare were too great. They were also used at an early age to procure privacy in fine old Tudor houses which had no separate vestibules. Part of the hall nearest the door was partitioned off by a screen which hid the great hall from the entrance door.

This tradition still holds good in many English country houses where delightful old screens still guard the doors like trusty old servitors. They were fashioned from such varied types of material that there was great scope for individual expression. Heroic and sporting deeds were commemorated in the designs of needlework and tapestry. Embroideries, silks, brocades and velvets gradually came into use and tooled and painted leather, whose gleaming colors have all been subdued by age. These were stretched upon frames —some ornately carved and gilded, others discreetly simple, but the fabrics themselves were sufficiently sumptuous.

All of these older prototypes are suggestive for modern adaptations, though there is now a feeling for simpler things. Wallpapers both old and new have a great vogue, and old prints, maps and colored plates are eagerly sought and mounted upon pleasing backgrounds and finally transformed into screens. Painted glass and mirrored screens are also welcome in certain places where transparency and light are needed. Concealment may often be desired without a curtailment of light and this problem may be happily solved by utilizing with discretion, these two distinctive forms of screens.



Moon Magic this *Autumn*

Make this year's vacation different! Come to Hawaii—and come in Autumn.

Autumn days are wonderful for golf, tennis, hiking, sightseeing at the great Volcano, shopping trips; Autumn nights scented with rare tropical perfume—musical with crooning Hawaiian voices blending across the waters from outrigger canoes. Moonlight swims in warm, caressing surf. Beach parties, dancing, motor rides along the *Pali*.

Easy

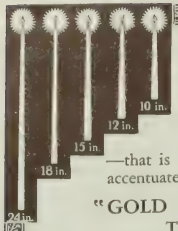
Five or six days of restful loafing, deck-games, dancing, entertainments, steaming across the blue Pacific, and you're there! Save another week for the homeward trip and spend all the rest in colorful Hawaii. Autumn's the time of the dashing polo matches, Hawaiian regatta, horse-racing, native water sports and contests. Plan to come early and see it all.

Inexpensive

$400 to $500 is enough to take you all the way from the Pacific Coast to Hawaii and back, including all traveling, hotel, sightseeing and incidental expenses for a four or five weeks' round trip. Sail from San Francisco, Los Angeles, Seattle or Vancouver; your own travel or ticket agent can book you direct from home. No passports needed. See him for information and illustrated booklets, or



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"GOLD STRIPE" *and* "HOSTESS" TAPERED CANDLES

are hand-dipped candles of the very finest quality, made in a wide range of colors. They are packaged and priced as follows: 24-in., box of 4, 80c; 18-in., box of 4, 70c; 15-in., box of 6, $1.00; 12-in., box of 4, 50c; 10-in., box of 6, 50c. Decorated candles, 10-in. length, 40c per pair; 12-in. length, 70c per pair. If ordered by mail, add 20c for packing and postage.

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MATCH PACKS

With Your Own Initials

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$3.50 *for* 50 $5.00 *for* 100

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Silver Light Blue Blue Green Yellow

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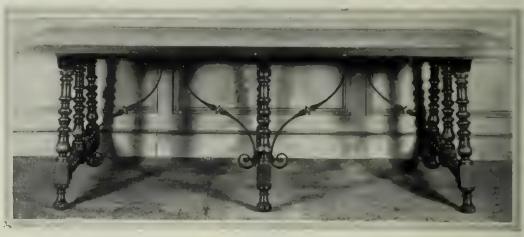
TELEPHONE, PLAZA 4204



The Essential Refectory Table

(Continued from page 39)

those from Florence, the heavy stretchers were entirely supplanted by ornamental hand wrought iron scrolls that caught together the triple turned posts with a light and graceful frame of wrought iron. Spain furnishes some richly wrought carved tables of the refectory type with arcade galleries, both antiques and reproductions, of



An enchanting Sevillian refectory table in which the primitive stretchers have been supplanted by gracefully designed wrought iron braces. Courtesy of Palmer & Embury

an elegance and dignity to suit the splendor of Spanish interiors.

Our own Colonial refectory table is quaint and unpretentious in appearance more like the original table board of monastic times, supported on three single posts

board with joined frame," a more or less faithful replica of those made in the monasteries and convents, such as fit so well into rooms of simple Colonial character.

Taken altogether, the refectory table is one of the most pleasing and practical pieces of furniture imaginable and while its use today is largely confined to the library, living room or dining room or a combination of the two last mentioned apartments, it is of immense convenience for the study or workroom as a repository for an indiscriminate amount of material, books in process of reading, manu-



Early American table of the refectory type indicating the monastic simplicity of the original. Courtesy of the Metropolitan Museum

with a single stretcher, made of pine or deal. There is a very delightful example in the Metropolitan Museum of this type in which the patina that comes from centuries of use is like the softest Genoese velvet. The early inventories make frequent reference to a "table

script and other necessary articles of the writer's equipment. And one of the inspiring facts about it all is that these delectable refectory tables are available, either originals or lovely reproductions, in all their pristine beauty and with the mystical savor of conventual times.

Appropriate Beds

(Continued from page 62)

which our own Colonial bed received its inspiration, still holds its own in the modern decorative interior where the English style of architecture or decoration is observed. And, whether showing the heavier carved posts distinctive of Chippendale or the slender, tapering reed posts suggestive of Sheraton, these pieces have the power to individualize the room and lend it a dignity and seriousness unapproachable by any other means.

The Colonial bed of Elizabethan ancestry, inheriting the domestic character of the times when household arts received assiduous attention and the home, as we know it today, was in the making, has a flavor all its own for, with the added associations of Colonial days and the development of piquant and simple hangings, it holds its own with the influx of beds of Continental origin, however ornate and pictorially lovely they may seem. However, the great distinction being accorded this article of domestic furniture, promises to carry on old traditions in a new way, by making it the keynote of the decorative scheme and bringing it into harmony with the beautification of the home.

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Packed in 2-ounce tins—Shipped Parcel Post. A wide assortment of highly concentrated colors covering every requirement. Used generally by artists and commercial houses. Write for list with prices.
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Actual working out of a room
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This amusing Beau Brummel holds colored crayons or short pencils. Wins instant favor.

The startling National demand for giftwares and gaily colored art objects pays big incomes to Fireside Members. Read here how you may join the Fireside Guild and make big money in a fascinating art hobby that is more like play.

By Natalie Adams

WHAT woman's heart hasn't fairly yearned to buy everything in sight in these lovely little Giftware shops. It is the instant appeal of bright objects of art that pays such big profits to Fireside Members. A few new Memberships, now available, offer you an unusual opportunity to make a good income in this fascinating profession.



Tilt-Top Table. Very smart. Brings Fireside Members quick sales, substantial profits.

The Fireside Idea

Fireside Industries is a Guild of men and women who decorate giftwares. Even wealthy members do it for a hobby for the joy of expression, the satisfaction of creating something beautiful, for its educational and cultural advantages. Hundreds of others make from $20 to $50 a week, selling to friends or neighbors; supplying big stores; or opening tiny little gift shops, either at home or in a store. When a new Member joins the Fireside Industries, he or she is first given through the mail a complete course in Applied Arts. The course is directed and personally supervised by Gabriel Andre Petit, himself a prominent artist and recently a member of the U. S. Government Commission to the Paris Exposition.

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M. Petit in preparing the Fireside course devised a method of instruction that is extraordinary. Its simplicity will amaze you. The ease with which you learn the professional skill that quickly shows itself in your work will be a revelation. No experience is required and the method is so simple that your satisfaction is *guaranteed*. In a few weeks you will be proficient and expert in the decoration of candle sticks, picture frames, wall plaques and book shelves; bright wooden toys, dignified copper and brass objects, incidental furniture, book ends, vases, dolls and lamps and parchment lamp shades, batiks, textiles and greeting cards.



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Write in Pencil. Ink will blot.

Autumn Decorating a Fascinating Adventure

(Continued from page 84)

vorite pattern, formerly obtainable only in linen, is now to be had in a semi-glazed chintz. This choice pattern, with its sprigs of stiff roses and gently spraying stems and blossoms linked together by a narrow diagonal banding, now comes in the newer fabric in soft salmon and green on a putty ground. Similar in style but quite different in color is a newly reproduced eighteenth century design. Against a reseda green background, quaint, dull tangerine-colored flowers alternate in vertical arrangement with leaves on which small sampler-like shapes have been superimposed. The texture of this chintz is unusually flexible and silky for a glazed material. The toiles d'Alsace are extremely suitable for any room furnished with rural French or early Colonial pieces. On one of these delicately glazed chintzes there are spaced at intervals on a buff ground, enchanting groups of full blown roses in quiet red, with leaves and lacy ferns in dull green, and small melon forms and floating butterflies in amethyst. For the bergère and for cushions and coverlets, a return of the art of quilting is evidenced. One house provides especially for this vogue, offering not only an assortment of small-figured chintzes already quilted, but also the service of quilting to order any fabric which one may select.

For Colonial rooms the use of toiles de Jouy is becoming increasingly popular. Up to the present, the lack of abundant color which has characterized these finely etched patterns, — the originals usually having been printed in one color on a neutral or contrasting ground,—has prevented their general use. This season, however, the multi-colored toile makes its début in a most exquisite linen in amethyst on which rose and soft green are combined with black in a blocking of meticulous accuracy. Even in the less expensive materials there are to be had cretonnes done in this manner, and there is also an interesting pictorial representation of the emigration of the French to America and an exceptionally fine reproduction of an old sporting print from Normandy.

For an eighteenth century boudoir, an unusually sprightly fabric done with all of the charm of a Persian miniature, would be decidedly refreshing. Between winding rose lines on a cream ground, are painted curious tropical scenes in salmon and soft blue. Done by a French artist in the Eastern manner, the fragile fruiting and flowering trees which form the background of each diminutive scene are drawn with a slight stiffness and incongruity of line of which no Persian would have been guilty but which in this design add indefinitely to the decorative effect. A stout, sharply-snouted bear glares at a stiff little plant; a cheetah gazes longingly at the fruit of a spiky palm; nimble monkeys climb for coconuts while others, extremely naked, gorge the nuts below; and a sweet-girl-graduate lion who has decided to let her hair grow speculates upon a gazelle sleeping nearby.

Silks in new reproductions of eighteenth century designs offer a wide choice for furniture coverings and hangings in rooms of chaste elegance. One of the loveliest of these is a jade or copper colored silk rep, embroidered at intervals in fine wool cross-stitch with small, graceful urns flowering with peach, mauve, and azure blossoms. As also a Louis XVI brocade in luscious colors, latticed in leafy-bordered, shaded satin bands with dainty flower forms within the squares. An inexpensive, self-toned armure in several light shades is also shown by this firm. It is distinctive in that it comes in two variations which may be used together. One is speckled all over in tiny seedling shapes; the other has the same background with larger leaf forms placed at intervals upon it. For furniture covering, there is a felicitous new silk rep in a Directoire stripe with a dull jade ground. The stripes of turquoise satin are discriminatingly scored in buff and black.

And because at any season there are always new nurseries to be decorated, we find two clever designs which youngsters will enjoy. One tells the story of little black Sambo, with the lion and the tropical fruit tree done in green and yellow. Another design is called the Zoo Alphabet. In each of the squares, which are lightly striped in green, appears a letter of the alphabet with an animal the name of which begins with that letter. One imagines that this print will be examined at great length by a number of tots.

Whatever one's predilections or idiosyncrasies in the matter of decoration, whether one prefers the Spanish, the early Colonial, the modernist, or the eighteenth century style, the new fabrics will indeed make one's fall furnishing pleasurably easy and stimulating.



Bark healing perfectly over Davey cement filling. An oak on the estate of Mr. R. T. Paine II, Brookline, Mass.

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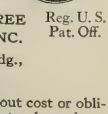
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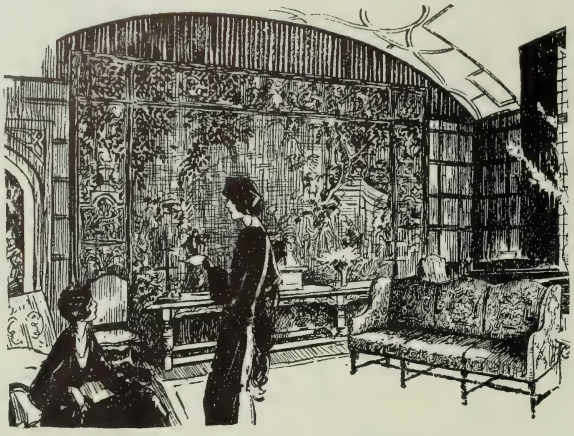
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You yourself know this divine, universal craving for beauty. You instinctively respond to the best in all that lies about you. You know that some things are good taste, some poor. Yet often you wish you understood better the *reason* for certain principles which you intuitively follow. You want to know the basic laws of harmony and selection. You should know them—not only for their cultural value, but because, with this knowledge, you can plan your home surroundings more efficaciously—you can save trouble, disappointment, waste, in the purchase of furniture, draperies, floor and wall finishes and bibelots. The course may easily save you thousands of dollars during the coming year.

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Every two weeks you will receive one of the well-printed, beautifully illustrated lessons, with charts, diagrams and photographs all supplementing the detailed text. This mailing interval enables you to read and reread each lesson, to think over its many suggestions and thoroughly—yet in comfortable leisure—to master its details before the next one arrives.

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Like the magazine which sponsors it, the ARTS & DECORATION Home Study Course in Interior Decoration stands alone in its field. Prepared and conducted by some of the most distinguished present-day authorities on interior decoration, it covers the entire field and gives thorough knowledge of all essential principles and facts. This information is all so clearly and concisely set forth that each lesson is a pleasure, not a task. The topics as they are covered in their order are listed below—no formal outline could begin to suggest the amazing and stimulating variety, the absorbing interest of the subject matter itself. Students write, "It is a keen delight, not a task," "I do not want the last lesson ever to come," "The most fascinating study I have ever made," "My money back with compound interest."

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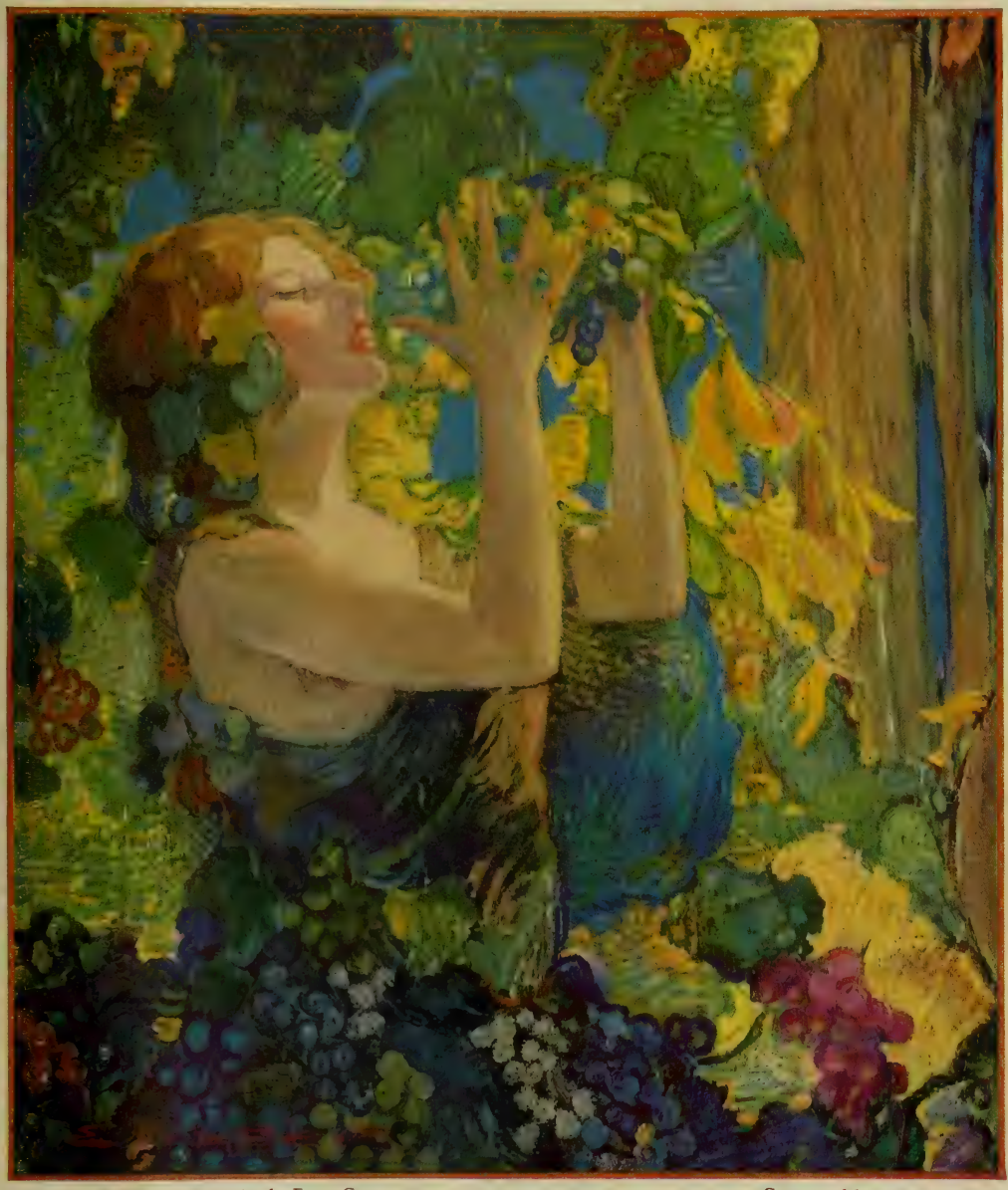


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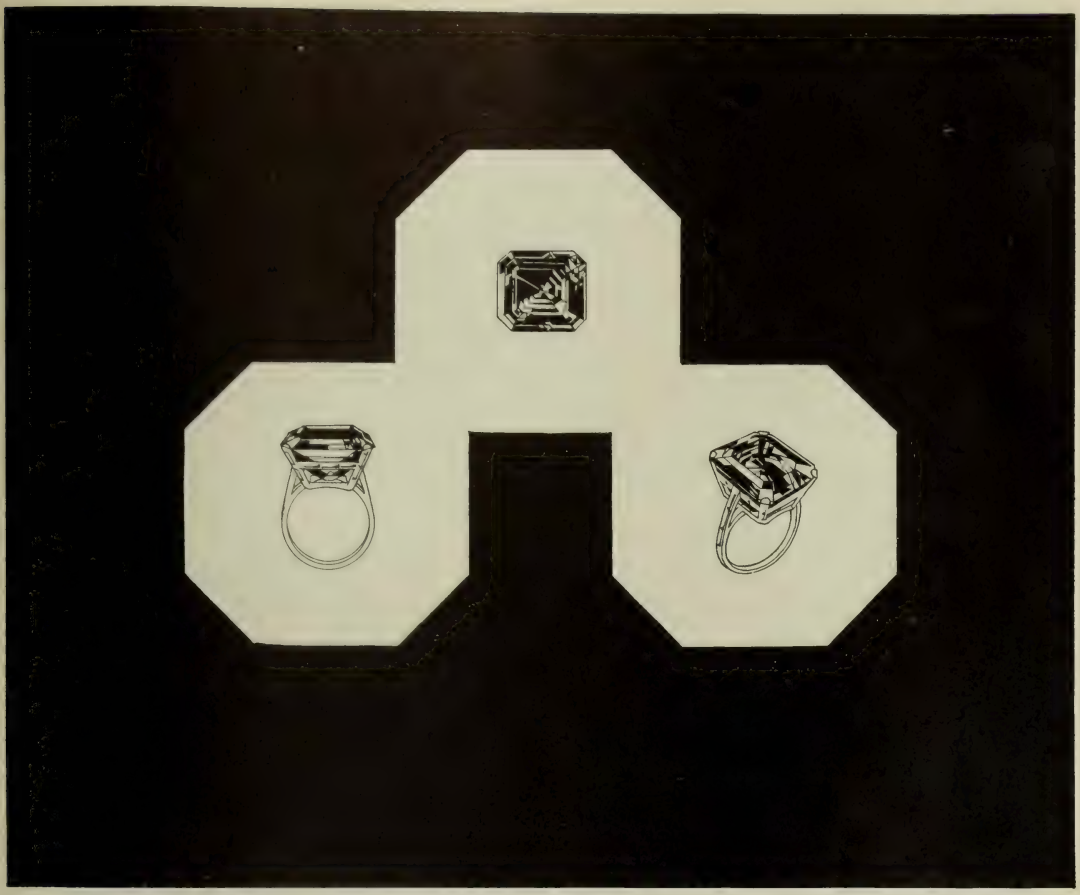
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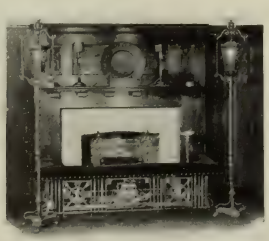
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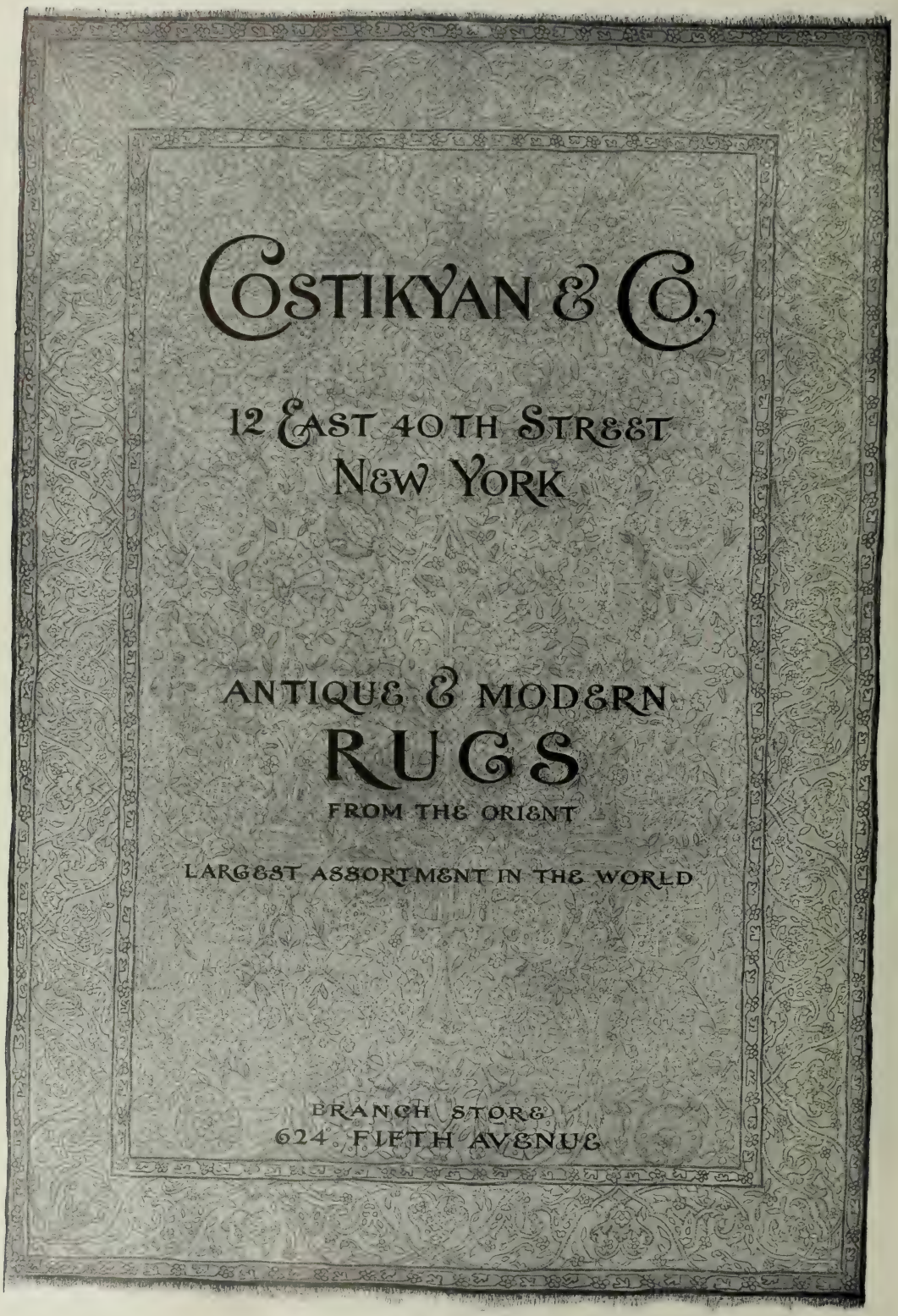




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(Above)
Riccetti Decoration in Deruta
So named because of the richness of color. In addition to the tea set are shown a compotiere for cakes or bonbons, a pitcher, a small indented bowl for nuts.



(Right)
Primavera Decoration in Deruta
This is conspicuous because of its natural background with bright spring flowers and foliage decoration. A chalice for grapefruit or open sugar; table bell, fruit dish, chocolate pot, and demi-tasse. All items in Primavera will be fluted.

(Below)
Green Flower Decoration in Deruta
Illustrated are an individual vegetable dish, chop platter, and salad bowl.



(Right)
Umbria Decoration in Deruta
The pieces shown in this decoration consist of a large coffee cup, oval platter, bread and butter plate, and covered bouillon

(Below)
Verdino Decoration in Deruta
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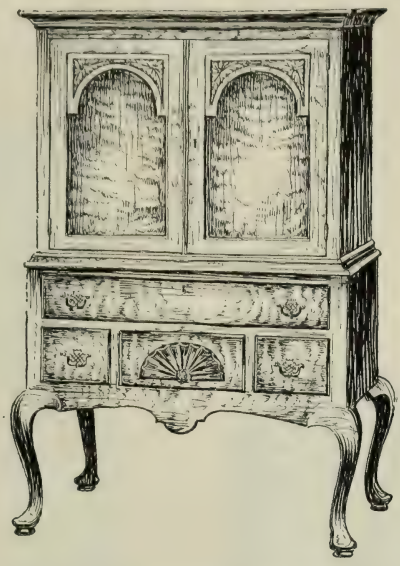
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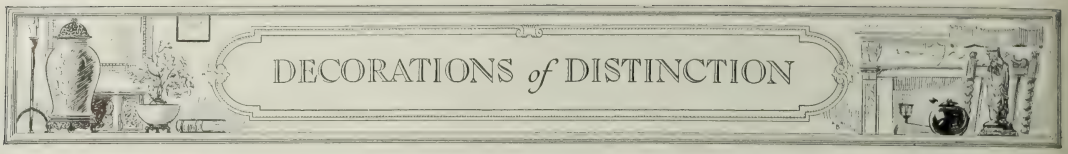
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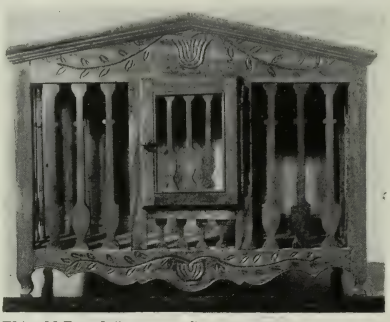
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This old French "pannetiere" or bread closet, 14 x 22 x 32 of carved walnut with original hardware, has many modern decorative uses. Courtesy of the Westport Antique Shop, Inc.

AUTUMN renovation is the subject of the moment with those who are returning to town, to open their winter homes, as well as with those who are remaining in the country.

To supply these demands the shops are even more attractive this season than ever before. At the Westport Antique Shop, for example, a delightful arrangement of rooms, furnished consistently in early American maple and pine, with effective window and bathroom treatments, has been opened. Chintz, of mellow tones, taken from old-time bed coverings are also shown with a bedspread having a white quilted background with crewel motifs of pomegranates.

A group of old tôle includes a double candle lantern, decorated in yellow and green. Other features of decorative interest are the screens in French tempera with landscapes and hunting scenes. Furniture comprising stretcher tables, fan-back Windsor chairs, and Cape Cod chairs, with lovely old pieces of Provencal furniture and old French copper cooking utensils, so useful as wood buckets and flower holders.

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(Continued on page 14)



Brass bookends, stag design; pottery cigarette box with fish on cover 2¼ x 3¼ x 2½, colors Persian blue, yellow or green; goat in yellow or blue pottery, for cigarettes or candy, and flower bowl on saucer, Chinese design, 3½ x 4½ x 4 in green, and other colors with white. Courtesy of Rena Rosenthal



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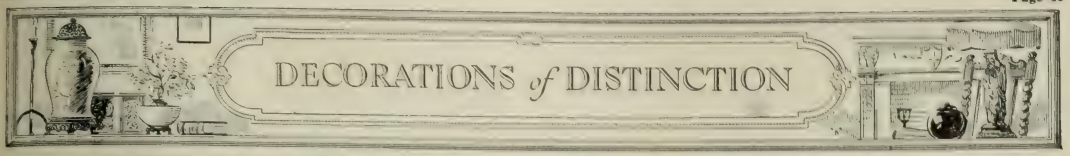
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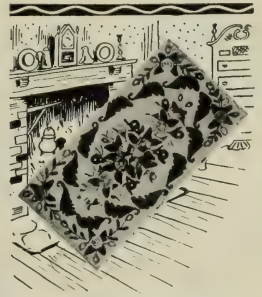
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Lamp, 16" high, with green glass base filled with water and plaited yellow book linen shade with silk cords and tassels. Also amethyst, blue and amber. Oblong cushion of blue taffeta trimmed with lacquer red ribbon and toile medallion. Round cushion of old chintz with frayed edge ruffles of plain rose. Courtesy of Buchwalter, Inc.

idea is also applied to cushion coverings. For the luncheon table the net centerpieces and doilies in various sizes with thread outline embroidery, in all white or colors, are especially dainty.

Unique bookends attract one's interest in the metal work and in pottery, tea sets, ash trays, lamp bases and amusing animal banks for children, together with flower vases of lovely coloring and new forms. Copies of old Tyrolese glass and lamp shades of pleated glazed parchment paper, banded with ribbon, velvet or silver, are quite irresistible.

At Buchwalter's, where the work is largely devoted to the decorating of entire rooms, the effect in lamps has been accented in varied shape bases of colored glass. These have been filled with water to heighten the reflections and add to the depth of color. Equipped with pleated book muslin shades, in yellow, held by self-tones or contrasting colored silk cords and tassels, they have great charm. Cushions in endless variety are also to be found.

Wall brackets of unusual design offer much interest with screens covered with old hand-blocked paper and, among the furniture, a rare old fruit-wood Provencal moon-shaped dressing table with a hanging mirror.

At Bostwick & Treman's the interest of the studio likewise centers in the general decoration of houses, and yet there are many incidentals about at tempting values. Among these is a rare collection of old inkwells. In fact, many features of the equipment of a desk are to be had. In furniture an English knee-hold mahogany desk with a lower closet having "H" hinges is an exceptionally fine example.



Eighteenth century miniatures, copies of old English portraits in original black lacquer frames; Rockingham pottery lion bookends and enameled French porcelain book inkwell with gilt mounts. Courtesy of Bostwick & Treman

At this time of year our attention particularly turns to bed covering, and we find such lovely things as are made by Carlin Comforts, of unusual appeal. Down puffs of hand-quilted satin, in bas-

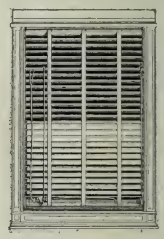
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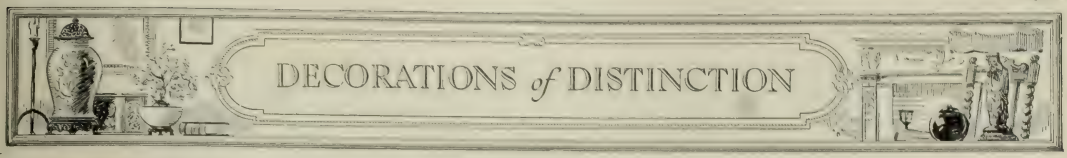
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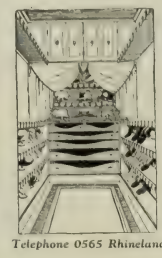
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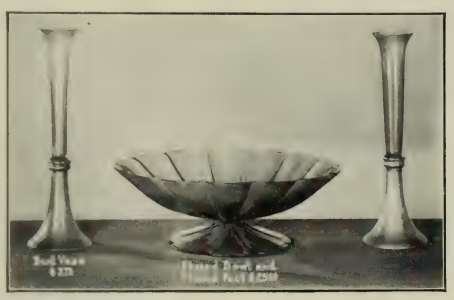
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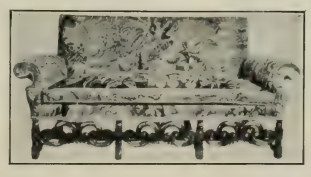
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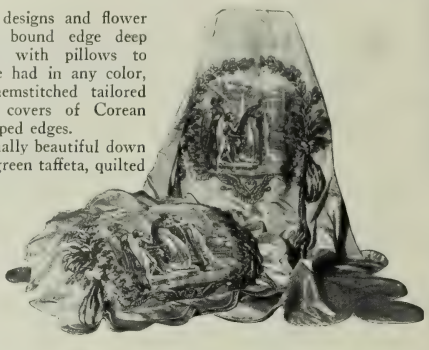
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ket of flower designs and flower clusters, with bound edge deep double ruffles, with pillows to match, may be had in any color, likewise the hemstitched tailored chaise longue covers of Corean silk with scalloped edges.

An exceptionally beautiful down puff is of leaf green taffeta, quilted



Chaise longue cover of French blue taffeta with appliqued toile medallion. Pillow with scalloped hand-bound ruffles. Courtesy of Carlin Comforts

in a peacock pattern, and another, of peach marabou with double chiffon ruffles and tufted on the reverse side with silk rosebuds. Equally lovely coverings are shown for children in the pink and blue Austrian blankets with crocheted edges, silk lined, and quilted puffs with bow knots and clusters of flowers as the motif.

For personal wear the crepe de chine pajamas, in pastel shades banded with vivid colorings, are attractive, as are negligees that fold into a case, for week-end use or traveling, together with dark-colored Pullman sets.

For the collector of Americana, a visit to Leonore Wheeler Williams' Shop will prove most satisfying, for here is to be found old paneling, hooked rugs and a collection of old tiles taken from New England homes, of great rarity, likewise a varied assortment of original latches, hinges and wrought iron hardware. Limited yardage in French calicos and percales offers exclusive patterns



Early American mirror, 13" x 26", of unusual design, with frame of walnut on pine. Courtesy of Leonore Wheeler Williams

for an early American interior, together with self-colored old chintz cushions. Chinese decoration in all its phases, is also a specialty here.

At the Alba Galleries an extensive stock of original Spanish, Italian and early English furniture fills the rooms. Notable among the smaller pieces is a miniature Queen Anne curio cabinet in perfect proportion. A Duncan Phyfe sofa with double lyre back; a Sheraton poudreuse, having oval inlay, and deep compartments that make it easily adaptable as a desk, and Chippendale chairs in sets of eight are among the more important pieces of mahogany.

A rare fifteenth century Italian stretcher table with a removable top, in original condition, forms the keynote of a comprehensive collection of Italian furniture.

In brass and ironwork there are a number of unusual Spanish and Italian lanterns and grilles. Church vestments, cassone and old Spanish tables contribute an added interest to the galleries.



Wrought iron XVIth century Italian washstand with original copper bowl and pitcher. Adaptable as flower stand. Courtesy of the Alba Galleries

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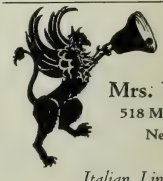
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When the new Republic again looked to Europe for inspiration this style had been supplanted. Instead of the too florid Baroque, they found both countries interested in a new movement which culminated in the style known as Louis XVI in France, and which in England received its impetus from Robert Adam, most famous of the brothers.

Later, the rapid sequence of events in France, the Directoire, the Empire, and the Republic, developed new fashions which were quickly accepted in the young United States.

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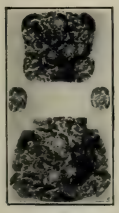
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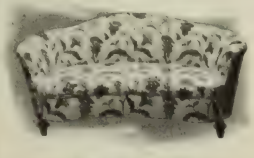


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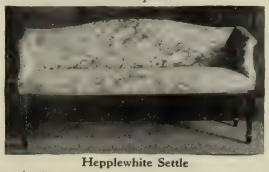


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THE Sesqui-Centennial International Exposition, to be held in Philadelphia for six months beginning June 1st, will fulfil many rôles before its gates are closed on the first of December.

First of all, it is an anniversary memorial to 150 years of freedom, inaugurated by the Declaration of Independence. Through pageantry, parade, and special ceremonies, the underlying motive of the celebration will be kept uppermost in the minds of millions of visitors who will come to Philadelphia during that period.

In its entirety, it will constitute a complete survey of the progress made in the last one and one-half centuries. Art, science, education and economics will be illustrated by their most modern applications, and, in many cases, by exhibits tracing the development of certain phases of these from their earliest records.

Many will see in the Exposition a tribute to the activities of peace—a patriotic gesture more powerful than any conscious diplomatic maneuvre.

Official participation on the part of fourteen foreign nations assures an exposition of international proportions. The products of twentieth century civilization from the four quarters of the globe will be focused for a time at this event, designed primarily for patriotic and educational purposes.

The Sesqui-Centennial should serve as a fountain-head for new energy and inspiration which will lead humanity to fresh fields of endeavor.



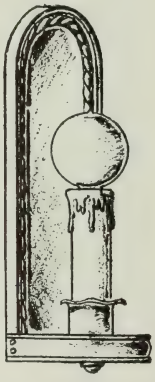
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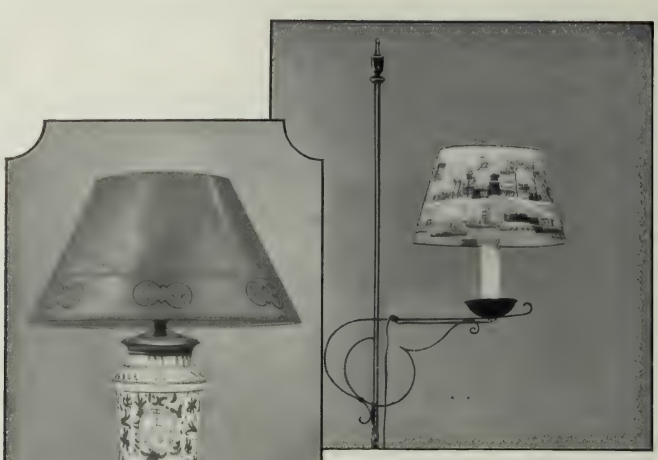
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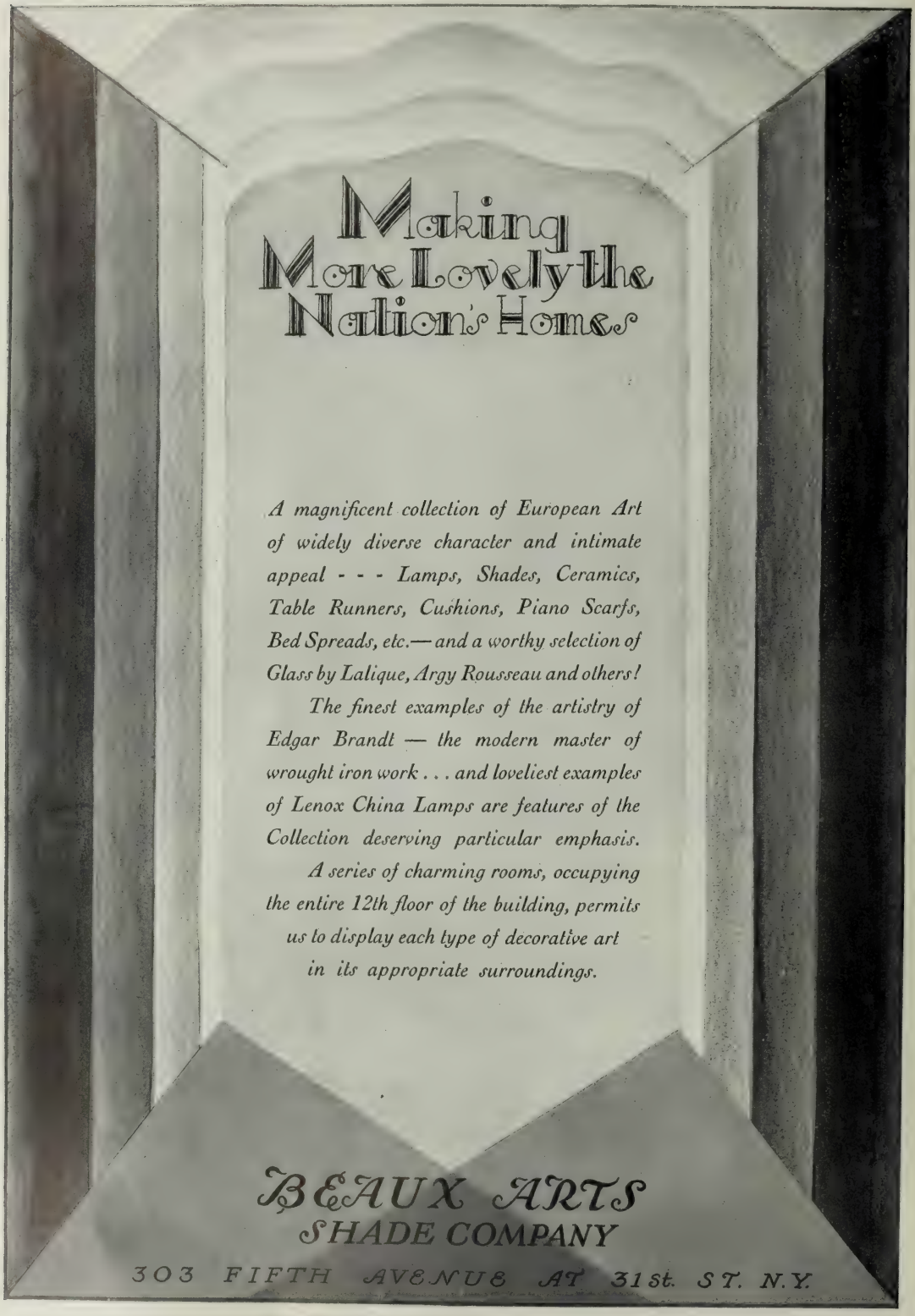
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SEPTEMBER, 1926

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Decorations by Wm. Baumgarten & Co. *Photograph by Amemiya*

Reminiscent of the gay court at Versailles in the time of Louis 16th is this palatial staircase, patterned after that in the Petit Trianon

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXV — *September, 1926* — NUMBER 5

Louis 16th Splendor Reflected in City Home

This Distinguished Presentation of a Famous Period in French Building Is One of the Finest Examples in this Country. It Recalls Marie Antoinette and Her Influence on 18th Century Art.

By JANET HOWISON MARSH

IN upper Fifth Avenue is a handsome white stone and marble residence, designed in the style of Louis 16th by Warren & Wetmore, New York architects, that is peculiarly reminiscent of Marie Antoinette and the gay court at Versailles in the latter part of the 17th and early part of the 18th centuries. The refinement of the architecture of the times, shown in the main façade, is harmoniously reflected in the interior, where a great wealth of detail recalls the influence of the famous French Queen and her Royal Consort on the art of the period.

The influence of Versailles can be traced in innumerable instances, but the particular feature that dominates the design and strikes the keynote of the general treatment is the superb replica of the grand staircase in the Petit Trianon, so indissolubly associated with the vivacious but ill-fated French Queen. To find revealed in a modern city home such an intimate personal expression of the tastes of such a famous personage, so faithful a friend not only to art but to the American colonies in their inception, is highly dramatic and in the light of this superlative example of 18th century art, one is drawn very close to this notable character in history so that all preconceived knowledge falls away and there rises in its place a very human figure in whose appreciation of beauty, at least, we moderns can enthusiastically share.

From the palatial hall, faced entirely with stone, rises majestically the white marble stairs, flanked by a richly wrought iron balustrade. An ornamental iron newel, above a semi-circular base of three broad steps decorates the stair rail, the treads and risers perfectly proportioned, and the whole feature in scale with the noble apartment. The staircase winds gracefully by several turns to the formal suites above and although the stairs are supported to the first turn by an enclosing wall, from this point on they are free standing, a constructional feature that adds a sense of buoyancy that is little short of inspiring.

The stair well reaches up to a highly decorative skylight, partially screened in ornamental bronze, gilded with dull gold. Covering the vast wall space above the stairs is a very rare old Tenieres tapestry, adding immeasurably to the splendor of the interior. There is a richly carved marble mantel with other decorative marble furnishings of an appropriate sort such, for example, as tall urns with heavy pedestals for flowers or ferns, and ornamental benches. Even the dressing room and the lift are delightfully French of the Louis 16th period, the former suggesting the influence of the chatelaine of the Petit Trianon. Mirror and console, flowered walls and decorative frieze are all delightfully feminine and in accord with the spirit of the times.

While the grand stairway ends at the second floor, the feature is transferred and carried up from another point with equal brilliancy of design and execution. Of the same white marble, the balustrade is exquisitely carved out of solid blocks of the material in a rich perforated design in which the acanthus motif enters.

At the head of the stairs is the grand salon where daintily paneled walls, decoratively treated and the painted overdoors again remind one of Versailles. Hangings of crimson damask, in which fabric the larger pieces of furniture are also done after the manner of the period, lend a rich effect and the various commodes, gueridons and shapely chairs, mostly antiques, are in harmonious accord.



Warren & Wetmore, Architects

Significant detail, skilfully introduced in the main facade, emphasizes the French feeling in the Mason house

To find so many authentic pieces of the late 18th century is quite remarkable, for in the reaction of the transition period against the florid Rococo a hiatus ensued and from the death of Louis 15th and the accession to the throne of his successor, quite a time elapsed before the style attained maturity and in the interim most of the original drawings of Louis 16th furniture were lost. Fortunately, many examples of the type were preserved and from them the style, supposed to have been inspired in great measure by Madame de Pompadour, were reconstructed. Recently however, according to a high authority, many of the original designs have been traced.

The bed room suites show the walls largely paneled in white, often with cove ceiling and showing light and graceful moulding treatment, with overdoors charmingly treated with painted decorations. One showing a medallion of cupids and flowers suspended by a ribbon suggestive of the work of Boucher fils, is of unusual refinement and charm. Not a few of the pieces of furniture, the chairs in particular, still retain the graceful Louis 15th curves with others having the straight line and other technical likenesses to the work of the later period, but all blended after the manner of decorative treatment in the reign of Louis 16th.

It has often been felt that the French type of architecture was better adapted to the country home than the town house but, on the contrary, it has been found peculiarly satisfying, particularly in cases where a certain standard of social life is maintained. Born in a period when the amenities of life occupied a greater part of the attention of the people than at almost any time in the world's history, it naturally reflects the same elegance and refinement and supplies an ideal setting for lavish entertainment of an important sort.

The Louis 16th style which received its inspiration from the Greek has the classic purity of that period. One finds the large plane surfaces exposed with sufficient ornament to lend variety to the design. There is an exquisite delicacy about the style that never palls, any more than do the famous relics of early Greece, for based on the fundamental principles of the Orders, it rejoices in the rhythm of perfect scale and proportion.





One end of the reception room, illustrative of the refinement of wall treatment in the days of Marie Antoinette

Left—Daintily painted walls mark the grand salon, with overdoors reminiscent of the work of Boucher fils

Below—Superb in size and decorative magnificence is the grand salon, the walls ornamented in the fashion of the period, with crystal chandeliers of 18th century pattern and rich crimson satin hangings







Above—Breaking sharply away from the prevailing French style, the treatment of the dining room, of great grandeur, follows Italian precedent

Above—Cut from a solid block of marble is the balustrade perforated with scroll and acanthus motif that rises from the second floor



Photographs by Amemiya

Above—The treatment of the mantel and chimney piece, with painted oval, is distinctly characteristic of the times

Decorative effects are gained by ornamental detail of great refinement as in the Mason house, by the adaptation of a rarely beautiful frieze of carved stone and, in particular, by the distinction of the second tier windows with their classic pediments, pictorial stone rails and the carved framing about the windows upheld by corbels.

Curiously enough we have comparatively few examples of pure Louis 16th architecture in this country but many done in the florid Rococo or the later and ornate Renaissance. Those done in the former fashion today arouse little or no enthusiasm on the part of the laity but, on the contrary, a feeling more or less of aversion.

France at the time the new style came into existence, about 1750, was in a state of confusion. The preceding reign had gone so far along the road of extravagance and exotic taste as to call down upon its head abundant criticism, for its fantastic elaboration, especially in interior decoration and furniture. An excess of ornamentation was to be seen in the furniture which abounded in such motifs as broken curves, shells, scrolls and the like. There was also a profuse use of mirrors, with the background of the rooms done in white and gold while baroque detail was popular in wall treatment.

The situation, when Louis Quinze came to the throne, showed, as one wise person suggested "the architectural tendency pulling in one direction, the decorative tendency in another." The whole period was distinguished by the strong

(Continued on page 84)



Right—A cove ceiling and rich crimson damask wall hangings with draperies closely allied in color and texture are all delightfully French of the Louis 16th period



A novel fireplace valance of bronze in the form of a grille, done in Spanish design

This fits effectively into the chimney opening. Courtesy of Segar Studios

The Modern Decorative Gate and Grille

These Intriguing Accessories in Wrought Iron and Hand Modeled Wood Are Bringing New Significance to the Domestic Interior and Are Raising the Standards of Beauty in the American Home

IN the renaissance of Spanish wrought iron rejeria, the ornamental iron gates of Italy and the ecclesiastical rood screen of the English Gothic period, history is repeating itself, not strictly, according to the mediaeval manner, but in no less a decorative fashion, for the beautification of the American home. The fashion for these intriguing details, adapted to suit the needs of the domestic interior, is accomplishing a real revolution in the old stereotyped decorative methods and, as a matter of course, is perpetuating in large measure the fine spirit of the arts and crafts of the Middle Ages.

Traditional designs in both iron and wood are being wrought into these fascinating accessories and ornamental gates and grilles are now filling new but equally interesting rôles as important accompaniments to interior decoration. Slowly but surely, they are transmuting the sober, often commonplace American living rooms into realms of pure delight in which the romance and mystery, which from time immemorial have attached to ornamental work of this character, is the dominating note.

And, although this new and picturesque revelation in house decoration has largely come about in response to the growing interest in certain phases of continental architecture, it is none the less welcome on that account. In fact, the witchery of these alluring gates and grilles, that so accentuates the beauty of the home environment, has taken such hold on the popular imagination that no fine residence today, whatever its architectural persuasion, is without one or more pleasing examples.

From convent and cathedral have come many rare antiques for the purpose, some from the famous masters of the forge of Toledo, Cordova or Leon, or from the noted centers of the iron industry in Italy. Others bearing the imprint of early craftsmen, doubtless might once have graced some Norman church in Isle de France or an ancient Gothic edifice in England.

But whether originals or replicas, these gracious forms of wood or iron carry about them an intangible atmosphere of the past and suggest the fine spirit of European art



Charming diversity of treatment is achieved by a bit of ancient Spanish ironwork introduced in the terrace rail of Mrs. Arthur Rose Vincent's house at Pebble Beach, Cal., designed by George Washington Smith, architect, Santa Barbara, Cal.



Photograph by Drix Duryea

A peculiarly interesting example of the decorative use of wrought iron stair rail and gates, the latter separating the foyer from the hall in the Arthur K. Bourne home at Greens Farms, Conn., designed by Goodwillie & Moran, Architects

during the great creative epoch of the 14th and 15th centuries. The very force of their presence brings to the modern home a rich, new note, a wealth of imagery and a spiritual significance that raises the decorative tone of the room, to the end that trivial or unimportant fittings are not only unnecessary but out of place.

The many uses to which ornamental gates and grilles may be put are another point in their favor, for to divide rooms of a different character so they will still retain a semblance of continuity and harmonious association and yet be quite independent is, in itself, of infinite value. To mask the stair hall from the main foyer so as to emphasize the distinctive character of the latter, there is nothing so elegant as iron grilles. A remarkably fine example of this treatment is to be seen in Arthur K. Bourne's new Italian home at Greens Farms, Conn., designed by Goodwillie & Moran, architects. The motif for this work, primarily Spanish in theme, has been handled in an Italian manner, using wrought iron scrolls and bars. The grille is finished in a dusty gray with vague touches of polychrome to lend it an antique effect.

A particularly charming exposition of the use of a wood grille between two rooms where the problem was to obtain light and ventilation without disturbing the integrity of either is shown in the adaptation of the ecclesiastical rood screen to domestic use in the home of Arthur Hammerstein at Whitestone, L. I., designed by Dwight James Baum, architect. The aim in this case was to provide a feature that would at once be both architectural and practical, so Mr. Baum designed a folding screen of English Gothic style showing the linen fold pattern in the lower half, that accords with the treatment of mantel and cornice, and simple turned spindles above. Since the stone arch is built with a deep reveal, the architect conceived the idea of folding the screen twice in order to close it compactly out of the way. Hung inside with sheer silk, a light and airy effect is obtained without in any way interfering with the main objects for which it was designed.



Morgan Colt's grille door to Gothic Shop, immeasurably appealing, serves to show how commonplace and stereotyped features may be made beautiful

In another instance where the owner desired to substitute some more decorative feature for the prosaic door, in particular to relieve the monotony of repetition, a similar method of treatment was adopted with great success. In the apartment of Ten Broeck Monroe Terhune, located on Park Avenue, the exquisite grilles of carved wood, delicately done after the Norman ecclesiastical manner, are introduced. Their delicacy is in keeping with the proportions of the framework in which panels of linen fold design, carved mouldings and stately pilasters are embodied. They follow too, in simplified form, the general architectural treatment, the same motif being repeated in the tops of the bookcases adjoining the center arch.

Tall, slender wrought iron gates guarding the entrance to the patio in a house of Spanish type are to be seen in a wide variety of lovely forms, one of which, recently designed by Frank Karolewsky of Boston for a suburban residence, is particularly effective. Done in the feeling of the Italian Renaissance the design shows arabesques and scrolls through which a rose motif runs, the scrolls terminating in sprays of full blown roses and buds. To make less obvious a corridor leading from a salon or drawing room, wrought iron gates are extensively used and an original example from an ancient Tuscan villa in Southern Italy, shown in the illustration, is of such classic character that obviously, nothing less gorgeous than Viennese brocades or Genoese velvets will suffice. The design, chaste and simple, shows, spaced at certain intervals between the convolutions of delicate wrought iron, a hand wrought ornament perforated with a conventional pattern and interspersed among the scrolls with delicate blades of grass that give it a light and airy effect.



Grille doorway of the late Morgan Colt's Gothic Shop at New Hope, Pa., an extraordinarily lovely conception, the beauty of which is enhanced by the effectiveness of the planting

George Washington Smith, an architect on the Pacific Slope, makes frequent and telling use of ornamental wrought iron in his engaging houses of Spanish flavor, as is indicated in the enticing character of the gate grille let into the terrace rail of the home of Mrs. Arthur Rose Vincent at Pebble Beach, Cal. The ornate beauty of the old design, really of Italian origin but with the acquisition of Spanish feeling by right of long association, not only presents a pleasing variety of treatment but emphasizes the extreme charm of its surroundings.

This new use of old material promises even more startling manifestations in the near future. It seems probable that this piquant touch of wrought iron and carved wood in gates and grilles will be the leaven to break down the last of the old decorative barriers set by Victorian precedents soon to be wholly swallowed up in this mediaeval revival.

It is not so very long ago, either here or in the West, since the sight of a carved wood or iron grille was the exception either in the architectural scheme of the house or in the plan of interior decoration. In fact almost the only place one could see beautiful wrought and cast iron in balustrades and balcony rails and window grilles was in the shops of the "wreckers" or in the antique shops where they had not sold. Not ten years ago a man who was doing over a former music and assembly hall into a fascinating and rather gorgeous apartment, introduced some magnificent wrought iron doors at the foot of the rich stairways and just back of the entrance doorway, forming a vestibule. They were so exceptional in design and execution that he was asked if he had brought them over from Italy and replied that he had found them in an old wood yard on the East side in New York and had paid less for them than the most commonplace wooden doors would have cost. They were out of fashion.

It is only a few days since a famous decorator brought to this office photographs of a beautiful house just completed in Georgia for which the most beautiful carved-wood, designed for ornamenting windows and doors, and the most elaborate wrought-iron grilles had been made in the little town where the lovely house had been built, and he said it was no exception today in city and country to find craftsmen of rare ability to do the sort of work that had to be imported a few years ago. In other words, the demand for the beautiful adapted Italian, Spanish and English homes in America is re-creating the spirit of fine craftsmanship which had almost died out throughout this land.

Quite naturally ARTS & DECORATION is profoundly interested in the progress of all craftsmanship. We follow in its growth wherever there is a hint of the artisan again coming into his own. We have recognized and presented in the magazine again and again fine examples of the returning vogue for craft work whenever it has been brought to our attention, and the increased beauty that is being accomplished in the West, the East and the South is a matter of very serious congratulation. In fact it has seemed to move hand in hand with the wonderful progress of our American architecture. Undoubtedly a great deal of the credit is due to the more creative of our architects who have insisted upon every detail of the houses they design being made authentic and beautiful.

In many of the adapted Mediterranean

(Continued on page 74)

How the ecclesiastical rood screen may be adapted so as to obtain light and ventilation between two rooms, without disturbing the integrity of the general scheme is shown in the Arthur Hammerstein home designed by Dwight James Baum

Photograph by F. H. Gottscho

The exceptional grace of these iron gates opening to a patio, designed by Frank Koralewsky of Boston, greatly adds to the decorative and architectural beauty of the house

Photograph by F. Krasser Co.



Tall Gothic grilles of carved wood in the New York apartment of Ten Broeck Monroe Terhune exemplify the practical value of their application to interior decoration. Design by J. C. Demarest & Company



Characteristic of the sculptured wood model from which the finished work was cast are the rich bronze doors and transom, designed by William Zorach of New York



Music room in the New York home of Mr. Joseph B. Thomas with its rich oak panelled walls, splendid old Gothic fireplace and interesting furniture detail

A Study in Beautiful Home Making

An Old House in the Gramercy Park Section of New York Reconstructed into a Home of Surpassing Charm

By HUBERT VAN VECHTEN

IN the home of Mr. Joseph B. Thomas in the Old Gramercy Park section of New York, I found not only interesting and rich walls and ceilings, but a most intelligent and appreciative use of old furniture, tapestries and panelling, together with reproductions and the necessary modern pieces to produce a livable home that has the charm of the old-time interiors.

In the vestibule I received the first suggestion of the thoughtfulness bestowed upon this house by its owners for I noticed that one of the small, diamond-shaped panes in the leaded glass about the door turns on pivots, forming a peep hole. A small thing, but one of those unusual touches that give interest to a home. The entrance hall is square, with low ceiling and plain, rough plaster walls. Just beyond is a room that extends across the house. On one wall are book shelves above an old table and at the end on the left a quaint staircase winds its way to the floor above. It all looks centuries old, and is very restful and homelike.

Climbing the stairs one comes to the dining room that is situated at the front of the house, directly over the vestibule, entrance and the down-stairs hall. This room has leaded glass windows all across one end, along the street front, and it is panelled to the ceiling in dark wood. Painted on the ceiling, between the beams, are hunting scenes done by Mrs. Thomas in the manner of pictures in an old illuminated book. The colors are true to those of the old manuscript, they have not been killed by "antiqueing," and they supply the necessary high note in the color scheme of the room.

In the center of one of the long walls a painting is set in the panelling. It is a portrait of a member of the owner's family and was painted for its place. The coloring and style of the costume have been made to bring it into harmony with the room.

The furniture is old, quaint and delightful. On the table stood a goblet of ruby glass shaped like a chalice that took up the crimson note of the robe of the woman in the picture, and catching a beam of sunlight, glowed like a gem. This goblet might well be old, but it is not. It is one of a number that the Thomas's had made in Venice.

Walking to the end of the dining room farthest from the street, one looks over a balustrade as from a balcony into a great room that extends through two stories—the music room. Viewed from this point, this room shows a skillful and harmonious blending of old and new. The big fireplace with its towering mantel in the center of the wall at the left looks old, whether it is or not. The strip of tapestry that serves as a frieze above the panelling on the wall opposite the fireplace is old and was discovered by the owner after the room had been furnished. While most of the furniture pieces are either old or good reproductions, there are several big upholstered chairs, introduced for comfort's

(Continued on page 88)



Right—Lower hall in the Thomas home showing tile floor, old Jacobean bench and fine panelling



Master's room in the Thomas home which is really a book room with some rare pieces of antique furniture

Wild Animals in the Studio

Illustrated with the Work of Some Famous American Sculptors and Painters

Courtesy of the Arden Galleries



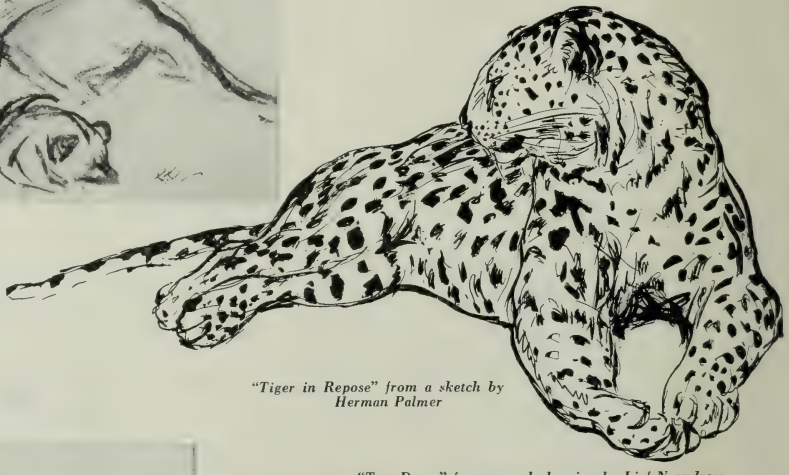
"Buffalos" from first-hand sketches made in the west by Mahonri Young



"Mare and Colt" from a wash and pencil drawing by Mahonri Young



"Police Dog and Pups," a sketch made from life by Paul Branson



"Tiger in Repose" from a sketch by Herman Palmer

"Two Doves" from a wash drawing by Lief Neandross



Left — Wash drawing of a panther, possessing a quality of suspicion and curiosity, by Paul Branson





A fine example of French farmhouse style with carefully balanced design, the mass of the house being evenly disposed on both sides. House of D. B. Douglas, Lake Forest, Ill. Russell Walcott, Architect

American Adaptations of French Homes

With a Study of Interior Decoration and Construction Appropriate to the Period. Second of a Series

By C. STANLEY TAYLOR

PERHAPS the least definitely "discovered" type of modern American country suburban home — and certainly one toward which a rapidly developing trend of interest is shown—is to be found in our present adaptation of the minor domestic architecture of France.

Such has been our general contact with French art that most people are prone to think of French architecture in terms of the profusion of ornament and the grandiose manner of Louis XIV, Louis XV and Louis XVI, so that to many it may be surprising to learn the simplicity and sophisticated refinement to be found in the formal styles of small French houses. Of course, we are more or less familiar with the picturesque styles of Normandy and Brittany — informal cottages and farm buildings which dated back to earlier days before the period of the Louis. The purpose of this article, however, is to discuss the elements of the more formal type of French houses as represented by the smaller villas and manor houses of France, with the adaptation of their general design to produce the types of American homes illustrated herewith.



High casement windows, reaching nearly to the ceiling, characteristic of the French house interiors, are enriched by dignified balanced architectural treatment. Delano & Aldrich, Architects

Much more formal than its counterpart in any other country are these houses of small or of medium size in France. The French as a people place a high value upon order, dignity and symmetry, and this passion for order is expressed in French architecture in terms of the proportions which are likely to be maintained.

Whether the building be in town or in the country, and whether it be the Palace of Versailles or a small farmhouse in some remote district of rural France, one will find the structure built with due regard to form and symmetry—not necessarily a strict repetition of the design which would render one side of a façade a precise duplicate of the other, but a maintaining of what architects call "balance," which would preserve harmony of lines (particularly of horizontal lines). If the building were in the country and sufficiently large to make it possible, the architect would see that the mass of structure upon one side of an axis was about equal to the mass upon the other.

This careful maintaining of balance, while undoubtedly it makes for formality, possesses what, for lack of a better word, might be called "restfulness" or repose. The English cottage or the larger house of the Tudor or Elizabethan type, charming and dignified as it is, possesses little of the feeling of contentment with conditions which one feels when viewing an old farmhouse in almost any part of France, or even the façade of a medium-size house in any provincial French city. One gathers the impression that the architect or the builder, while entirely familiar with all which he might do, was quite content to use but a moderate amount of ornament or decoration — he would never have attempted to use upon one small façade or for one small country or suburban house all the architectural motifs which he might know.

As materials for building, French precedent shows a strong partiality for what are sometimes called "hard" materials, chiefly stone or brick, with a wide use of stucco, in handling which the builders of France have been proficient since the region was a Roman province.

Stone, when used, is likely to be carefully cut into blocks of convenient sizes and well finished—not given a smooth and polished surface necessarily, but a texture which would blend acceptably with a type of architecture which is more than a little studied and reserved. Unless the stone were thus finished, it would in all probability be stuccoed over, or whitened as shown in one of the accompanying illustrations to give a pleasing but not too greatly exaggerated texture, usually marked or lined off to give the actual contour or effect of a stone surface. Brick is employed in modern adaptations of the French style in several interesting ways, including the texture of face brick for large surfaces, but usually with mortar joints filled out flush to give a certain quality of smoothness desired in the French style.

Again, the walls will be built of brick and stuccoed over leaving exposed the brick about

(Continued on page 76)





Low mantel almost on line with the top of the wainscoting and also the use of the mirror are interesting architectural details. The andirons are kept low in accord with the scale of the mantel. An interior of the Louis XVI type in the home of Moses P. Taylor, Newport, R. I. John Russell Pope, Architect

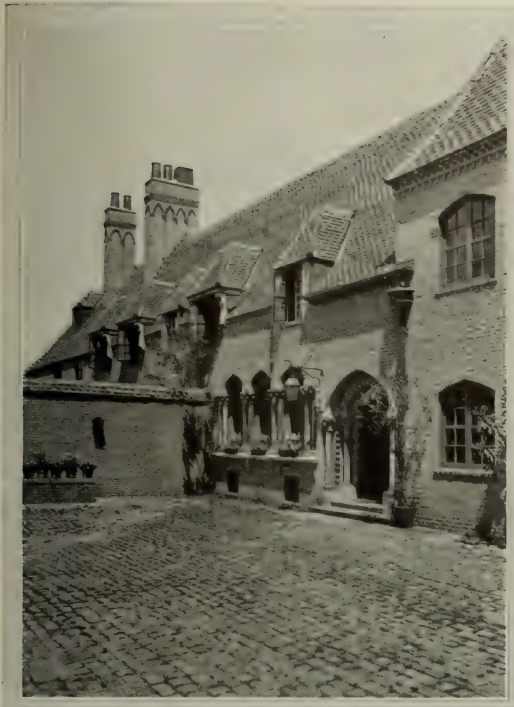




Left—A typical stairhall in the dignified French style — simple panelled plaster walls, and floors in monotone marble effect, accentuate the richness of wrought ironwork of the balustrade and lighting fixtures

Above—An outstanding example of a simple, dignified living room in the French style, every detail of plastering and woodwork exactly measured, proportioned and balanced

Top right—A beautiful living room of balanced French type showing Italian influence in the ceiling treatment. Note interesting panelling of walls and doors in eccentric geometrical forms





The less formal type of French residence. The doorway shows definite Italian influence. The exterior wall is of stone, white-washed. Note ornamental leader boxes and down spouts. House of E. R. Troxsell, Bronxville, N. Y., Lewis Bowman, Architect



Above—Example of the small French farm-house type. Exterior wall of light face brick with coigns of brick. The two-story mansard roof is an unusually interesting detail. House of J. F. Dickinson, Jr., Winnetka, Ill., Russell Walcott, Architect

Top left—A large brick house in the French style with definite Gothic motifs in the chimneys and shape of exterior openings. Fine example of the French stone paved courtyard, surrounded by a brick wall. Exterior from the house of Harry Guggenheim, Sands Point, L. I., Frederick Sterner, Architect



Right—A fine example of American adaptation of a French chateau in which dignity of design is achieved by tall, well-balanced windows. Note exposed brick trim around windows and the brick belt course. Residence of P. H. Goodwin, Syosset, L. I., P. H. Goodwin, Architect

Decorations for a Little Theatre Room

Four Rococo Panels Which Comprise the Scheme of Decoration for the Little Theatre in the John Murray Anderson-Robert Milton School of the Theatre

By GEORGIANA BROWN HARBESON



Dressing-room in which the lady is making up for her role. About her in the scroll design are little fantastic figures practising their parts for the play



About the dancer on the stage in the scroll design is the audience in the boxes and orchestra. The Chinese god plays the cymbals and Pan plays his pipe



(Left)—The Spirit of Make-Believe standing in the center of the panel with the World of Comedy at one side and the World of Tragedy at the other. In the scroll border are fantasies of make-believe

(Right) — An Oriental stage set for two warriors giving an exhibition of the Dance of Strength for the pleasure of a Thibetan princess. About them in the scroll sits the orchestra who accompany them with song and the beating of drums



Fascinating Book Rooms in Houses and Apartments

The Book Room Has Superseded the Library in the Modern Home. Some of the Handsomest of These Rooms Illustrate This Article

By HANNA TACHAU

HOUSING a number of books, adequately and beautifully, presents one of the most interesting problems of interior architecture. The library or "book room" as we know it today is a development that gradually grew out of a real practical need. Before the invention of printing, twenty or thirty books were considered an exceptionally large library, and important personages in mediæval days were content to own one sumptuous volume, and so precious a possession was stored in a chest with a strong lock that could easily be carried along with other household belongings when the turbulent times demanded their quick removal.

The chest, then, was the first type of bookcase, and it was quite adequate for the requirements of the most enthusiastic bibliophile. Later, after the introduction of printing, when books became more plentiful, a little room or *cabinet* was fitted up for the special housing of these literary treasures. This was the first appearance of a distinct book room.

But except to scholars, books even then were more prized as rare curios, as splendid examples of the craftsman's art than for any intellectual pleasure that they might give.

Not until the middle of the seventeenth century did the collecting of books imply a taste for reading and study. France was quick to seize and cultivate these new opportunities, and where before a library was only possible for royalty, wealthy monasteries or great patrons of arts and letters, it now became an established fashion in every gentleman's house.

Movable bookcases were known then, but in well designed book rooms, the architect always placed book shelves in niches that were included in the thickness of the wall, so that books became the real wall decoration. And we have never found a better, solution. Not only is this treatment the most practical way of housing a large collection of books, but its value as pure decoration is unsurpassed. Rich color combinations produced by tiers of fine bindings can find its equal in no other scheme of decoration. It pervades a room like the presence of some rare personality whose glamour never fades. It gives the keynote for furnishing a room that is dedicated to books, because in their presence one naturally avoids the garish and the bizarre and seeks to create an atmosphere which is at least peaceful and harmonious. It would be a waste of energy and expense to lavishly decorate the walls of a library and then to cover them with costly bookcases.

In the best examples of this type of room, which were first introduced in France, the walls were usually of panelled wood in natural oak or walnut or else painted in two contrasting colors—say gray and white or green and white, or some other harmonious combination. When it was not feasible to set the shelves into recesses, they were extended along the walls in a continuous line, thus becoming an organic part of the wall decoration instead of acting as detached units of furniture. This method of treatment we often make use of today, and the shelves should be as shallow as the books allow, not only to give the appearance of a flat decoration, but also as an economy of room space. Any projection of the wall surface naturally decreases the size of a room, and it makes it look even smaller than it really is.

In England, private libraries were rarer, and the movable bookcase was used because there were often not a sufficient number of books to fill built-in shelves that lined the walls. These individual bookcases were designed by the great cabinet-makers of the day, the upper half fitted with glazed doors with panes set in wooden mouldings, the lower part forming a cupboard with solid doors to hold large folios, maps and prints. These old bookcases are much prized today, for their design and general proportions were beautiful and their type is being copied and reproduced as their practical utility is being more generally recognized. It is still the best model for a movable bookcase.



Delano & Aldrich, Architects

This handsome example of a modern book room is in the home of Williard D. Straight. The walls are oak panels and the books are placed in niches built in the wall. The little figures in the arches of the niches are Old Chinese pottery of the Han period. A fine Old English mantel enriches the fireplace and the furniture is antique English

Where it is not feasible to use built-in shelves that are a part of the walls themselves, forming indeed their main decoration, movable bookcases may be placed in the larger wall spaces, the walls themselves panelled in wood, or their plastered surfaces painted and divided into panels by means of narrow mouldings. But both their composition and color scheme should always be made subservient features, acting merely as fitting backgrounds or settings for the bookcases and their very important contents, and throwing them into high relief.

In looking over the photographs of a number of libraries in private houses, I was struck with the sumptuousness of their furnishings and the array of small accessories which first of all held and distracted the eye. I was more than ever impressed with the fact that a room so richly adorned, in which books are relegated to secondary importance, is no book room at all. Of course, the furnishing of a library may be ever so splendid, but then the books must be splendid, too, and their number should be sufficient to dominate all other accessories. There is no space here for idle knick-knacks and photographs, by which I do not mean that all ornaments should be excluded, but that they should be of such a character and number as are appropriate to the real purpose of such a room. They should be chosen with discrimination so that they will be in harmony with the feeling of the room.

Comfortable chairs, a lounge, one large table at least, that is spacious and substantial enough for working purposes, several small ones to hold lamps, books and papers, a comfortable writing table, and lights—plenty of them, movable and adjustable—are the salient requirements in furnishing.

The fireplace is a very important feature



Beautiful detail in a book room and living-room combined in the home of Miss Anne Morgan, an ideal corner in grace and comfort for the reading hour



Charles A. Platt, Architect

In this book room in the home of Mr. Mather is a splendid old Italian stone mantel flanked on either side with antique Italian chairs. The panels of the room and the rug are antique Italian



Delano & Aldrich, Architects

This book room in the home of Harold I. Pratt is entirely finished in walnut with old Venetian painted doors which harmonize finely with the period of the room. The furniture is antique English and the chandelier a model of an old globe



Dwight James Baum, Architect

Book room in the home of William P. Hoffman. This fine old Georgian oak doorway is built into the bookshelves and the entire wall is a beautiful wood architectural feature. To get the best effect bookcases should be wall decoration

in this room, for it is the nucleus around which certain pieces of furniture naturally group themselves. It is indeed, the heart of a book room, the high altar that receives the best offerings of one's mind and heart, and where sometimes it seems possible for the most illusive fantasies, the most haunting desires to become realities. Its architectural design often indicates the general style of the room, its particular type being expressed in such elastic terms as Tudor, Italian, French or Georgian.

In many houses, books are allowed to become vagrants, roving at will throughout any and every room. Then, quite unexpectedly and without any real motive, many small bookcases spring up here and there, to house them. This procedure lacks both efficiency and taste. It is neither practical, beautiful nor convenient, for when one wishes to lay one's hand on a certain volume at a given moment, a hunt begins which generally ends in defeat. The obvious thing, then, is to gather all one's literary possessions into one place, where they can be arranged and classified to suit one's own taste and predilection. Such a place often develops into a real book-room, for the word implies something small and intimate—a library, if you will, in miniature—at any rate, a given space that is dedicated to the service of books alone. Here are assembled the volumes one likes to have always at hand—the books one really reads and loves, and which add much beauty to the home.



Agnes Foster Wright, Decorator

Book room in which the bookcases are incorporated in the panelling of the walls, which is both practical and restful. The room is furnished with some rare pieces of antique furniture. A love-seat of the William and Mary period in rich English upholstery, some fine Queen Anne chairs and unusual models of old tables are introduced

In an unpretentious room, plain deal shelves answer all purposes and it will be well to heed what someone has truly said, that "Plain shelves filled with good editions in good bindings, are more truly decorative than ornate bookcases lined with tawdry books." The present vogue of low book shelves, starting at the floor and reaching not much above the dado moulding, probably began with the fashion of low studded rooms. But as the proportions of rooms are being more carefully studied by architects, these very low bookcases will often be no longer in scale, and will gradually be discarded in favor of something more appropriate and convenient.

Books are great dust collectors and how to protect them properly is a great problem. It is not always possible to install shelves with glass doors. When niches and cupboards have been transformed into book shelves, they can easily be fitted with glass doors, but when long stretches of shelves are to be glazed, it is almost impossible to get a good decorative effect. Some people prefer to sacrifice the mass beauty of books to the necessity of their preservation, while others delight in revealing in their entirety, the full beauty of their colorful bindings. At any rate, some provision in the way of glass doors can always be made for the protection of rarities and specially fine bindings.

There are often spaces of varied size in a room that are the result either of its particular design or of an unusual arrangement of windows and doors. They present tempting opportunities for installing small, built-in book cases which may or may not be furnished with glass doors. These opportunities are seized upon by the eager decorator who sees a fine chance to add to the interest and beauty of a book room as well as to utilize every inch of available wall space for the housing of books.

A narrow strip of wall between two doors lends itself well to this purpose, or, again, when an extra door can be dispensed with as a means of entrance or exit, the space within the doorway proper may be fitted with shelves which are finished like the rest of the woodwork and then filled with books. Even if the doorway is rather shallow, it will be found to have sufficient depth to hold books of average size, and those which are more massive can be placed elsewhere.

Built-in shelves may also find their way below a window that is awkwardly placed high above the floor level. Such an arrangement is quite decorative and adequately solves a difficult problem that often baffles the most expert decorator. I need not speak of the delightful effect that results from placing shelves within the recesses on either side of a fire-place, which are created by the projection of the chimney-breast, as such an arrangement is obvious and is almost always resorted to when possible.

The book room being an "intimate room," often reflects the owner's most cherished hobbies. Indeed, an interest in book collecting has sometimes had its beginning in some strange passion for collecting objects, rare and unique. And so with the man who loved all things pertaining to the sea. He filled the niche of each bookcase with a beautiful old ship model; he hung old prints and engravings of ships upon the walls, and he had innumerable trophies, gleaned from the sea, scattered about in happy confusion. No one else, perhaps, loved them so well as he, so he gathered together hundreds of books that told about them, that made the adventures of seafaring a living, vivid thing and so in the telling they became immortal. Libraries have been gathered together in stranger ways than this, and, very often, some taste or hobby of the owner makes their decoration, as well as the volumes themselves, of special interest.



Walker & Gillette, Architects

Book room in the home of Charles E. Mitchell. The large panels of the walls are pine and the carved frieze is made to match the border of the panels. The fine furniture is old English. The mantel and general effect of the room is Georgian

But when a great private library is to be housed, the two-storied room with gallery and stairs, with perhaps a domed or vaulted ceiling and beautiful panelled wooden walls, makes the most splendid setting for a great collection. Its rich color values, produced by tiers of fine bindings, are its greatest decorative asset, and if the room is beautifully proportioned, it needs but little ornamentation, other than that which naturally gathers itself together around the true bibliophile. This is the room for autographed letters, for old prints and well-loved bibelots. They find a natural setting here. These things belong with books, they are indeed an integral part of such a book room and they give it flavor and create an atmosphere in which one loves to linger. No other room perhaps requires greater architectonic invention and finesse, for though it is sometimes monumental in dimensions, it must, nevertheless, be comfortable and livable—a place in which to dream as well as work. There must be peace as well as mental satisfaction in the book room.

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A Picturesque New York Roof Garden

In the New York Home of the Frank M. Goulds There Is a Charmingly Arranged Sitting Room on the Roof



Interesting detail of this roof terrace is an iron grille with a wrought iron gate. Over the garden is a blue sail cloth canopy painted with white stars on the under side. The coral reed furniture has checked gingham cushions rubberized to stand the weather

The picture below shows the sun room in Mr. Gould's Long Island home. It is really an enclosed porch painted a chalky blue with antique white iron work. The chairs are in various bright colors and the upholstery pieces are covered in a gay flowered linen

Decorations by Pierre Dutel





Second view of the Gould roof garden showing lattice work over the French windows. The walls are painted white and the trellises a rich Mediterranean blue. The narrow gate connects with the service pantry, a very convenient arrangement when the family decide to dine on the roof

The curtains in the Gould sunroom shown below are checked sunfast material, in blue, peach and violet and hang from wrought iron arrows painted white. The furniture is wicker, some of it effectively covered with chintz. The French doors are left undraped

Photographs by Drix Duryea



The Co-operatively Owned Apartment

You Can Purchase an Apartment Today as Easily as You Can a House with the Added Advantage That Usually They Are Made to Order

By ROY BELMONT

Photographs by Courtesy of J. C. Demarest & Co.

THE great success in the apartment field of the co-operatively owned apartment has brought to many people who previously were accustomed to the complete equipment and finish of a rented apartment the varied problems which usually pertain only to the actual building of a house. The majority are not equipped either by experience or knowledge to give proper instructions for the solving of these problems so as to achieve the backgrounds and results which they want. Plans are deceiving; not wilfully so, but by reason of the average person's inability to visualize results from them and of ignorance of proportions.

When a co-operative apartment is submitted to its future owner a plan is shown, together with a carefully and clearly worded contract. If the apartment is selected from plans before the building has progressed in construction, many minor changes can be made at great advantage and without extra expense, but if these items are not decided on before the construction work is finished the cost of the changes is much greater and they are not always successful at that, therefore one has more leeway with the building in construction than with one already complete.

It is the natural conclusion that any architect and builder of a co-operative apartment house wishes to bring out as many good points as possible in each individual apartment, thus making them more attractive and therefore more salable, but they are often handicapped by the need of making enough apartments in one building to properly cover the large ground costs and those of construction and maintenance. The result of this handicap is shown in low ceilings, badly placed fireplaces (due to getting enough flues for all the fireplaces in the building) soffit beams (which are essential for the housing of iron girders) installed at ceiling and wall lines, on one side of a room only, and other details of similar character.

Again, plumbing and heating pipes must be carried to all floors, and walls cannot be made thick enough to carry them all without to a great extent cutting down the over-all sizes of the rooms. To eliminate this reduction of size as much as possible, the architect plans the corner "jogs" so often seen which protrude into the room about twelve to sixteen inches and along the wall anywhere from twelve inches to three feet. These keep the room apparently the same size as shown on the plans, but the latter rarely show how this cuts down wall spaces and throws the panels on a wall very often entirely out of balance. Then, too, it often cuts into



Oaken paneling faces the walls of the library in the Charles A. Bedaux apartment, one wall broken by a fireplace, a Beleption moulding in the shape of a Norman Gothic arch replacing the customary mantel *Photograph by Drix Duryea*

An enchanting Georgian dining-room, painted green and glazed, in the Ten Broeck M. Terhunes' apartment expresses the best feeling of the English Colonial type *Photograph by Amemiya*



wall spaces which the owner particularly needs for a special picture or tapestry and are not discovered until the building is completed.

And the electrical wiring; bells, side lights, base outlets or center fixtures. These are rarely placed where one needs them in relation to the backgrounds planned. If it is worked out in advance of the construction the changes involve little or no expense, but if delayed until after, it means cutting out the plaster, installing metal cable and replastering both with primed and finish plaster and with the attendant dirt and confusion.

As an example here is an all-wood paneled dining-room. The average builder gives possibly two or four outlets for side brackets, none for a center fixture and one base plug, all invariably not in the centers of the panels or stiles as they are planned by the owner.

This was true of this room, which was wood paneled to make a Georgian background, painted in green and glazed, with dull gilt mouldings. The antique side fixtures are of carved wood and because of their shape required a very low outlet box. There was no center outlet, so one had to be installed to allow for the crystal fixture. Extra base plugs were needed beyond those specified in the contract. A similar condition, demanding change, existed in practically every other room in this apartment. The contract was signed in July and the proud new possessor of the apartment sailed for Europe to rest, planning to take up the decorative and furnishing details on his return, but the building operations did not rest; they went on, and at such speed that on the owner's return the electrical work as originally specified in the contract, was completely installed and all the changes necessary to meet the owner's ideas had to be done at an extra cost of over $1,500.00. This was absolutely unnecessary expenditure, if the details had been taken up with the decorator before the owner sailed. This is but one instance of the many problems which arise in the buying of an apartment. It takes careful and intelligent thinking to overcome them.

When a co-operative apartment is considered, the wisest course before signing the contract is to turn the specifications and plans over to a reliable and experienced firm and discover exactly what has to be done to bring it to the completion which meets with the owner's ideas.

You can save an extraordinary amount of money in small details with such a proceeding. For instance, on the labor question. One contract I had to adjust recently specified two coats of white paint on all woodwork and trim throughout the entire apartment. Apparently a logical and harmless clause, but proving a perfect joker, and why? Because, on investigation it was found that the painting contractors for the building had entered into an agreement with one local of the union that the entire building should have two coats of white paint on all trims, to be put on by men from that local. My client had accepted the contract without going into details and had received an allowance from the main contractors for omitting the white paint from her apartment. She wished us to handle the entire painting contract, the majority of which was in colors, and the main contractor thought this could be done, and gave the allowance accordingly, but after

(Continued on page 82)



To accommodate Mr. Bedaux's rare collection of books, shelves were built into the walls, the paneling divided by pilasters to give an increased sense of height Photograph by Drix Duryea

Richly paneled in oak in linen fold design, with Jacobean ceiling, the living-room in Mr. Terhune's apartment is a superb expression of late 17th century decoration Photograph by Amemiya



Working Harmoniously with the Decorator

A Dictionary of Decorative Terms Which Will Create Sympathy and Understanding Between Decorator and Client

By EUGENE CLUTE

OF the greatest practical value in interior decoration is the ability to make a charming ensemble and this cannot be acquired without a working knowledge of the principles as a foundation. One may know furniture, decorative fabrics, wall hangings, and floor coverings, but without skill in combining them, success in decorating cannot be achieved. Fascinating and important as is the study of photographs and drawings of old and new interiors, the inspiration derived from this source really required some knowledge of the essentials of decoration to be properly translated into material form.

There need be no mystery in connection with this art. All of the fundamentals can be explained simply and clearly so that those without special training can apply them. Though many of the terms used by decorators and other artists seem formidable, they are so useful that they are worth becoming familiar with. For this reason they will be illustrated by practical examples.

COMPOSITION: Order is the essence of composition, the kind of order that implies organization, each unit taking its just and proper relation to every other unit and to the whole.

EXAMPLE: On one of the long walls of a living room are a fireplace and two doors. The fireplace is, naturally, the center of interest. About it people gather, they merely enter and leave through the doorways. It is right, therefore, that the fireplace be given the greatest importance by the treatment of the mantel and over-mantel, while the doorways at either side are



LIGHT AND SHADE. *Detail on landing of grand staircase of the old W. K. Vanderbilt house. Masterly composition, complex in proportion and scale. Squarish panels in base to support the tall panels that are crowned by frieze of dado. Ornament varied in scale, largest in frieze of dado, smaller in tall panels and in those directly below them, smallest in the narrow panels in base under the columns. Richard M. Hunt, Architect*



Photos by J. W. Gillies

COMPOSITION. *Room in the home of Carl Tucker, Esq. Main wall has fireplace flanked by subordinate door and bookshelves. End wall subordinate, has window. Main furniture group at fireplace, subordinate. Proportions, simple, broad and homelike*
Walker & Gillette, Architects

kept subordinate by less elaborate treatment. The doorways must, however, be sufficiently enriched to seem in keeping with the fireplace.

The paneling of the walls is subordinated in turn to both the fireplace and the doorways. In its comparative simplicity the wall paneling serves as a foil to enhance the beauty and emphasize the importance of these features, while it serves to bind them together and to enrich the wall surface.

In the wall that is opposite the fireplace are several windows, all alike and evenly spaced. This wall is subordinate to the wall that has the fireplace.

The smaller, end walls, one, let us say, with a doorway and the other with a bay-window at its center, are equal to each other in importance and subordinate to both of the longer walls.

The recognition of relative importance,—the making of groups and the binding together of groups—goes on throughout a well-composed scheme of decoration, governing the design and placing of every detail, including the interior architecture, the furniture, furnishings and even the accessories of decoration, such as lamps, vases, etc.

SCALE: The relation of the size of an object to the size of a human being of ordinary stature is, primarily, what is meant by scale. This is the reason architects frequently sketch in a figure on their drawings to provide a convenient basis for comparison. Secondarily, scale means the relation associated objects bear to one another in size.

EXAMPLE: When the dimensions of a room, its ceiling height, doors, windows, furniture, etc., appear to be no larger than necessary, but sufficient for the comfort of the occupants, the scale of the room may be regarded as normal.

EXAMPLE: A room that seems to have been designed for people of less than ordinary stature, is small in scale. Smallness of scale is a very serious fault, for it gives a sense of pettiness of character.

EXAMPLE: A room that seems larger in every detail than is necessary to satisfy practical requirements has some degree of monumental character; that is, it embodies some concept beyond the merely practical, some element of nobility, grandeur or dignity derived from its purpose and expressed in its scale. A drawing room that has a high ceiling, large windows and doors, large architectural detail such as heavy moldings, etc., is large in scale, embodying a sense of the owner's dignity and importance and of the importance of the social class to which he belongs.

EXAMPLE: The main reading-room of a great public library is an example of still larger scale than the drawing room spoken of above. It is in scale with the exterior architecture of the building and expressive of the same monumental themes, namely, civic pride, the dignity of literature and the collective importance of the readers.

EXAMPLE: A wall panel contains a figure decoration, painted or in relief, let us say, that is framed in conventional ornament and architectural detail of smaller scale than the figure subject. This exemplifies the truth that all things in an interior need not, often they should not, bear the same relation of size to the stature of an ordinary human being. The figure panel is of the greatest importance, the ornament and moldings are subordinate, serving merely as a frame for the panel and as part of the system of enrichment of the wall surface. This relation is expressed in the difference in scale. If, however, details or objects in a room differ in scale without good reason, that is, without the difference being founded on relative importance or placing, a sense of lack of harmony in a scale will be felt.

PROPORTION: The relation the dimensions of an object bear to one another is what is meant, primarily, by proportion. Secondarily, proportion means the relation existing between the dimensions of different objects.

EXAMPLE: The height of a wall panel is one-third greater than its width. Pleasure is derived from the sense of definite relation between these dimensions. Lack of a sense of definite relation is displeasing, but mathematical accuracy is not necessary.

EXAMPLE: A wall panel is twice as high as it is wide. It is not as pleasing as the panel described above, the relation is too obvious.



(Right)—NORMAL SCALE. *suited to intimate room, maintained throughout. Wall composition—fireplace principal, book shelves subordinate. Furniture centered about fireplace. Proportions—simple, restful. Library in the home of Chas. H. Sabin, Esq. Cross & Cross, Architects*



(Left)—PROPORTION AND SCALE. *Living-room in the home of Charles H. Sabin, Esq. Main wall has fireplace flanked by subordinate windows. Furniture groups—one about fireplace and other, at left, facing windows that overlook garden. Scale large, suited to important room. Proportion, effective contrast of wide and narrow panels. Cross & Cross, Architects*

(Below)—ORNAMENT. *Room in the old W. K. Vanderbilt house. Scale, in the grand manner. Note appropriately large pattern of damask on wall and variation of scale of ornament to suit different parts of mantel. Richard M. Hunt, Architect*



EXAMPLE: The panels on the lower portion of a wall are rather square, suggesting stability and strength, while those above them are comparatively tall and slender, suggesting grace and lightness. These proportions give a sense of suitability that is pleasing.

EXAMPLE: In a particular room the relations of the height of

(Continued on page 87)

Contemporary Reminiscences

John Galsworthy Contrasts Manners of Today and Yesterday; Other Literary Matters

By BURTON RASCOE

MY first interview with John Galsworthy was in Chicago during 1912 when I was a newspaper reporter attending college. He had not been reached by other reporters and had gone directly to the home of a professor in the University of Chicago for dinner. I learned where Galsworthy was dining and with the temerity of a young man anxious to make good with the city editor on a self-imposed assignment, I called the professor's house on the telephone and asked for Mr. Galsworthy. To my happy surprise I was not asked who I was. Galsworthy came to the phone. I explained matters and asked for an interview then and there. Galsworthy was prepared to give it to me, but we had difficulty in understanding each other. Afraid, probably, of affronting his host by remaining too long at the phone, he told me that he would be at the Congress Hotel at ten-thirty in the evening and that we might talk more satisfactorily there.

Shortly after ten-thirty I was in the hotel lobby telephoning to his room. No answer. I strolled down Peacock Alley prepared to await his return. Near the fountain in the Pompeiian room, I spied a man and a woman seated at a table. The man wore a monocle. In those days, and even now, a monocle is something in the nature of an unexpected event in Chicago. Only Englishmen wear monocles, so I reasoned; Galsworthy is an Englishman; ergo, the man in the monocle is Galsworthy. I could not make up my mind. While I was meditating upon the advisability of having Mr. Galsworthy paged, the man with the monocle, with the lady on his arm, left their table, came out into Peacock Alley and entered the elevator. Sure enough, the man with the monocle asked for the floor on which was the Galsworthy suite. I rushed up, introduced myself and said that I had come for the interview he had promised.

It was not much of an interview. Galsworthy was slow in answering my questions; his mind was not made up on a number of things; and ever and again he would appeal helplessly to Mrs. Galsworthy to answer the questions I asked. His courtesy, it seemed to me, was the most innate and charming I had ever witnessed. So many of my questions, it was obvious, were wholly unexpected and out of the realm of his meditations. Yet he seemed anxious to oblige me. He sat there, a calm, medium-sized man, with a large head, partly bald, white hair and a pale skin, while his wife, a colorful woman removed her hat before a mirror, and straightened her hair, following the conversation between us, and answering the questions, when her husband was at a loss, without ever looking around.

All that emerged concretely in print from that interview was that Galsworthy had read and had liked Jack London, Edith Wharton, and Theodore Dreiser; that certain reforms in which he had been interested had been brought about in the English courts and prisons; and that it was wise for Americans to pay no more attention to the editorials in the British reviews that sneered at or condescended toward America than is paid to the editorials in England. I had been annoyed by a number of these editorials and with an impetuous sort of resentment I asked Galsworthy, "Why do your leader writers and reviewers even on the best informed and most readable reviews persist in referring to America as though we were a nation of coarse and vulgar illiterates?"

"Those things," Galsworthy informed me, "are written by crabbed old men who have never been thirty miles from Fleet street in their lives. They meet no one; they have no experience of life. They are living on the same meager stock of ideas which they took second-hand when they first entered journalism. If they are ill-informed about America and impervious to knowledge, they are equally ill-informed about what is going on at the present time in England and equally unamenable to instruction."

As I remarked above, it was not much of an interview. I have since talked to Galsworthy on two other occasions (he is a fairly frequent visitor to these shores) and nothing much came of these talks that showed up well in print. I doubt whether it is possible to get an exciting interview out of Galsworthy. He is too impersonal. He is the sort of man in whose presence you become aware that you simply cannot ask him a question touching himself, and so you are forced to talk of general matters. It used to be G. K. Chesterton's habit (it still may be) to come out to the gate to greet his visitor and inquire, "Do you believe in God? The question is very important." Not even Chesterton, I daresay, would ask that question of Galsworthy.

Yet serene, poised, reticent, reserved, Galsworthy has always written with emotion, with passion. The only analogy between his writings and his personality as that personality is revealed to a casual interviewer is that in his writings also he seems not to have made up his mind on a great number of things. Wells and Shaw, and to a certain extent Bennett took their gospel from "The Way of All Flesh" and have been radically anti-Victorian. However bad present manners and morals may be, they seem to say, they are yet better than the manners and morals of the Victorian era in England. Galsworthy can't quite decide in favor either of Victorian or of modern standards. His new novel, "The Silver Spoon," leaves the question open to dispute and it is a restrained satire upon exponents of both standards.

"The Silver Spoon" is the best thing of Galsworthy's I have read since "The Forsyte Saga," and it is, in a way, a continuation of the saga, although the novel is complete in itself. Soames Forsyte appears in it rather more to a disadvantage than he has appeared hitherto. It is a novel about the sex rivalry of two women, one of them, Fleur Forsyte, a womanly woman after the Victorian pattern, and Marjorie Ferrer, a modern woman who leads her life as the whim directs her. The dramatic action of the novel is concerned with the catty, but essentially true remarks that Fleur and Marjorie make about each other behind each other's backs, and about the action in libel which Marjorie brings against Fleur. Fleur emerges from the trial as the moral victor and, on the face of it, Marjorie emerges with her reputation irreparably smirched; but as it turns out Marjorie triumphs in precisely the field that does not interest her but which is Fleur's excuse for living. That is, Marjorie triumphs socially and Fleur is snubbed. There is only the vaguest love interest in the novel, but it is an absorbing tale, teeming with characters that are vivid and interesting. There is more comedy in the novel than in any novel by Galsworthy I have read.

AT the moment I write (a hot day in August; for we have hot days in Manhattan as well as hot afternoons in Montana) most of the writers in these parts have departed either for the seashore, the mountains or Europe. Elinor Wylie is in London where she has just finished her new novel, which deals, as I hear, with the hypothetical adventures of Shelley in this country. In Mrs. Wylie's novel, Shelley did not drown, and it was not his body but that of an unfortunate mariner that was burnt by Trelawney and Byron on the funeral pyre by the shore of the Adriatic; Shelley came incognito to America. That sounds like the makings of a fine work of the imagination and Mrs. Wylie is certainly equal to the task before her. Max Beerbohm, so I hear, was so taken by Mrs. Wylie's "Jennifer Lorn" and "The Venetian Glass Nephew" that he has asked her to visit him at Rapallo. Louis Bromfield has finished a new novel in Paris and has gone off to Italy. The Gilbert Seldeses and Dorothy Parker are in Antibes, having fled from Spain in great indignation when Mr. Seldes was arrested for kissing his wife on the forehead in a railway carriage and beaten up by the police for remonstrating. W. E. Woodward, author of "Bunk," has turned temporarily from the novel and is engaged in writing a life of George Washington. Interest in Washington will probably be at its height this winter, for there is a book about Washington by Rupert Hughes also announced. Frank Crowninshield has turned author again after some years, and had written an introduction to the new translation of Brillat-Savarin's "Physiology of Taste," an introduction in which, by the way, Mr. Crowninshield asserts that New Yorkers know nothing about food and that, in consequence, it is hardly possible to get a decent meal in New York restaurants any longer. Famous chefs, he says, looking for compliments or criticism of their dishes and getting none, have lost heart in their art. Theodore Dreiser is on a six-months' tour of Europe; it is his first trip abroad since he wrote "A Traveler at Forty." His itinerary includes Denmark, Norway and Sweden, Germany, Austria, Italy and France. T. S. Stribling is summering in New York, or rather at the bathing beaches at Coney Island, Rockaway, Long Beach, and Brighton Beach, where he is gathering material for a novel.

I ONCE searched through the critical opinions that have been written about drama since the time of Aristotle in proof (which I found ample enough) of my theory that the theater is not what it used to be and never was. While the plays of Euripides were still occasions for annual festivals in Athens, Aristotle wrote that dramatic writing had gone off terribly since the old days and that all the plays were now being written for the vulgar taste of the gallery. Down through the ages rang the old complaint. In Shakespeare's day, in the days of Racine, of Moliere, of the Restoration dramatists, of Sheridan and so on, there were not wanting in critics of renown in

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The Delicate Charm of Old Music on Old Instruments

The Art of Mrs. Gordon Woodhouse Upon the Clavichord, Harpsichord and Spinet

By MARY HOYT WIBORG

AMERICA appears today the ultimate objective for musicians the world over. She has achieved internationally an accepted recognition of her appreciation and patronage of music and musicians. So to live up to this standard, her cities beyond the first entrance ports of New York and Boston, should be fully cognizant of the names and talents of artists from every country who sooner or later make their appearances on our concert stages. As each year brings a harvest of newcomers, it is necessary to outline ahead of their public performance the careers of artists that may arrive to enlighten audiences and enable them to appreciate and understand the work they are to be confronted with.

The hardest ordeal that a stranger faces arriving in any land is the fact of his nonentity in a new country. To a sensitive artist the very prospect therefore of having to restart to make a career and reputation already fully established in Europe, over so vast a continent as America, would seem an impossible undertaking. European exchange and knowledge of the works and achievement of contemporary artists is of course a natural outcome of geographical nearness. But for America 3,000 miles distant, it is not always an easy matter in the wide gulf and contrasting conditions of another hemisphere to keep fully abreast with the artistic talents of other lands. Therefore the obligation of the Press and musical journals is to circulate ahead of the arrival of virtuosi and composers some short introduction and praise of their work.

The artist whose possible appearance shortly in this country—Mrs. Gordon Woodhouse—has prompted the writing of this brief summary to make known the pleasure which is in store for her first audiences in America, is an English woman, who first starting her career as a pianist, became influenced by Arnold Dolmetsch and his championship of the old instruments of the 16th, 17th and 18th centuries, and ensuingly devoted herself to this form of music and its infinite delicacy. Applying herself intensively to the study of works written for the clavichord, harpsichord and spinet or virginal, she soon became one of the finest exponents of these instruments and their interpretation. To quote from an article, written in the publication Music and Letters, by herself upon "Old Keyed Instruments and Their Music" she defines the clavichord "as a microcosm of musical sound which is capable of an infinite variety and expression of the most poignant emotion. Mozart used this instrument in composing as Beethoven considered amongst all keyed instruments it was that, on which one could best control tone and expressive interpretation." The modulation possible on a clavichord is through the mechanism of tangents, small metal blades inserted in the key levers, flattened where in contact with the strings. These rise in playing and vibrate or tighten at will of the player's pressure upon the keys, allowing a sustaining quality of tone not possible upon other instruments of this form.

The dulcemer is undoubtedly the forerunner of the modern everyday piano, which is built upon the same structural basis of harmonic sound board and pedals, but with tiny hammers striking the strings in response to the fingers. The virginal, spinet and harpsichord on the contrary all belong to still another family of instrument whose strings are plucked, by small metal fingers differing from the flat tangent of the harpsichord which again react from the keyboard. "The tone of the virginal," to again quote from her article "is louder and quite different from that of the clavichord, its execution is less difficult and it became increasingly popular during the 16th century, no less than 38 pairs of virginals of various kinds being named in the inventory of the musical instruments belonging to Henry VIII, of which there exist some beautiful examples in the South Kensington Museum in London. Virginals were called spinetti in France and Italy, but of the instrument known in England by that name, there is no reliable mention until the later half of the 17th century. Hitchcock and Hayward were the two famous makers of these instruments in the reign of Charles II as the Rückers family at Antwerp were the great harpsichord makers from 1579 to 1651."

This short description of the instruments used may help the listener appreciate the complexity and finesse required for their execution. As Mrs. Woodhouse herself writes: "It is difficult to understand why an instrument such as the harpsichord capable of almost endless combinations, contracts and variety and beauty of tone should have fallen into disuse. Works composed for the harpsichord can never be properly interpreted by the piano, which is, whatever its qualities and merits, an absolutely different instrument. The argument that had Bach possessed a modern piano he would have written for it seems to me absurd; Beethoven's later sonatas, written for the piano do not suit the harpsichord as Scarlatti lose their style, variety and intention upon the piano." Therefore the substitution of modern instruments seem entirely out of place for works written by the old masters with certain tonal values and rhythms contemporary with their creator's conception, as modern music of today would be ridiculous upon these old instruments.

Arnold Dolmetsch has been the great pioneer in recent years to forward the manufacture of these ancient instruments both in France and England, and it is thanks to a few ardent enthusiasts in their execution that we today are indebted for the opportunity of hearing works of the old masters in the proper setting and modulation of their original form. Following the initial appearance of Arnold Dolmetsch in his concerts performed some fifteen years ago, a quartette of French musicians known as "Les Instruments Anciens" appeared during the War as so many artists and musicians who owing to the circumstance of the chaos in Europe, settled in this country at that time. Under the leadership of Casadesus, a brother of the present conductor of the Concerts Colonnes of Paris, they gave a series of concerts, under the patronage of the French Embassy throughout America. Using the old instruments, the Viol D'Amore, Viol Da Gamba,



Mrs. Gordon Woodhouse of London sitting at her Clavichord

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Creating a Home as the Decorator Sees It

A Duplex City Apartment Is Given the Air of the 16th Century Castle by the Exquisite Craftsmanship of the Furniture and the Treatment

FIFTEENTH OF THE SERIES

By H. F. HUBER

Photographs, courtesy of H. F. Huber & Co., Decorators

OLD decorative usage in Italy, Spain and England can be relied upon to infuse the occult spirit into modern decorative work and this illusive impression may be caught and translated into rhythmical harmony by the presence of fragments of old ironwork, glass, woodwork and rare Genoese velvets from ancient looms. But the alchemy of the transformation into tonality and decorative feeling is the real secret of successful interior decoration. Anyone can buy fragments of early antiques but the success of their application lies in adapting them so that no confusion of ideas will result.

There is a reason for everything and the aim is to place them so adventitiously that their true values will be realized to the fullest extent. For, as Violette Le Duc so pertinently remarks "Nothing is fortuitous—everything has a cause" and this applies with equal force to interior decoration as to architecture.

There is an inscrutable atmosphere about an antique room which the connoisseur understands and which the average layman will appreciate even though he does not know the underlying reasons that have brought it about. The particular feeling it conveys is the result of the accumulated traditions of centuries, and is unapproachable by any other means. For its magnetic attraction lies in the arts and crafts of mediaeval days or in the century following when the workers were still illumined by the fire of genius that burned the souls of the artists, artisans and craftsmen in the golden period of the 16th century.

It is in Italy, in those delightful old palaces where one finds the furnishings, comprising the most delightful examples of all the ancient arts assembled, not in casual fashion but with the practiced eye of skilful decorators who were the great artists of their times. It is interesting to note that Italy has kept her decorative art inviolate and an Italian room is always definitely Italian, whereas English rooms of the best examples, whether Tudor or one of the later styles, will be found to include among their furnishings rare pieces and other objects of art of Latin or French origin in the general scheme.

It is this unconventionality, as one might call it, or the absence of exact symmetry in the decorative treatment that is an important factor in the successful home. It is this quality that adds a gracious charm to the English interior and accounts for its marked decorative appeal. The old English manors are rare object lessons in this respect for the priceless treasures they contain express such a sense of fitness and appropriateness to their surroundings as to actively demonstrate the fact. One gets this subtle feeling, the mellowness of age, in the old Florentine hand forged iron gates in the Ernest Hopkinson home dividing the foyer and the living room; the forged iron guard in the vestibule, opening onto the stair hall, but most particularly in the grilles set in the opening of the organ enclosure.

Among the antique fragments of the 16th century in the decorative ensemble of the Hopkinson house, impressively beautiful are the Florentine hand forged iron grilles set in the opening of the organ enclosure. Obscured by a screen of thin silk which also furnishes a piquant background for the iron, they are framed in richly carved arches of travertine upheld by carved corbels.



The furniture in the private vestibule is kept small in scale and consists of a hand carved Italian corridor bench seen in all old Italian castles, a bronze console with dull gold ornamentation, an exquisitely chaste Italian mirror, bronze and dull gold lighting fixtures. The hand wrought iron window guard in the travertine stone walls overlooks the stair hall



The Botticini marble staircase of hand forged iron and bronze contributes beauty to the foyer of the Ernest Hopkinson home. Travertine stone walls enrich the setting and antique Ferraghan rugs overlay the floor of red Italian faience tile. A graceful pergolesi of the late 18th century is reminiscent of the Directoire and Adam period. The chairs are transition Gothic





Opening from the living room, the dining room in old English oak enjoys a mellow atmosphere. Rare antique English glass with emblazonments in full color, made from 16th century fragments from an early Gothic cathedral, is a potent factor in the attainment of the occult spirit of the past

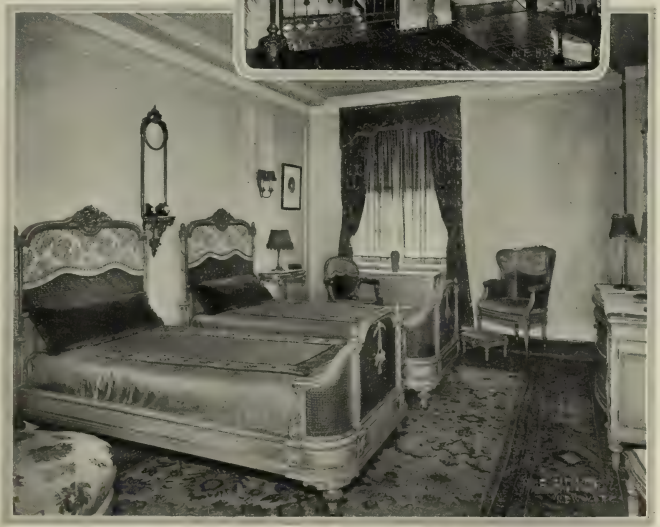
Formed of collected antique fragments once associated with some 16th century cathedral or palace, with just the merest fabric of modern metal to carry the ornamentation, they are still instinct with the life and purpose of the artist ironsmith.

One gets it too in the antique glass of the dining room windows—old English glass of the 16th century with small emblazonments in full color. Our modern glass is as clear as the blowers can make it but old glass always has a little tint that is most intriguing when looked through. The view is always a bit obstructed by the leading which makes the landscape more impressive. An ever changing picture appears through leaded glass for the antique leading was never of an even thickness and always with certain slight irregularities in it which not only makes it more artistic in appearance but spreads a curious magic glamour over the field of vision.

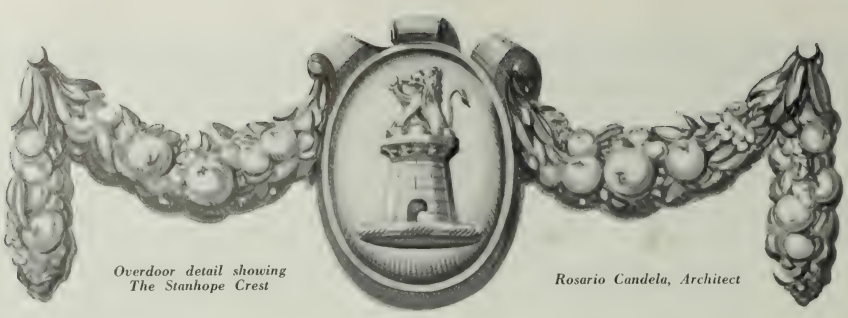
The same thing is true of old weathered wood to be noted in the heavy cornice of the organ enclosure, in the top of the Italian window guard from the vestibule into the stair hall and in the base of yew from ancient Italian window enrichments. Nothing could be more dignified or impressive for wall treatment than old English oak panelling such as is seen in the dining room, a reproduction of the famous room of Sir Paul Pindar in Sussex, England, but done in old oak of great age having the same mellow tones and textural surfaces. There are many other qualities that enter into the successful interior besides the potential virtues of antique fragments and of them all color comes before anything else in importance.



Chaste and simple as are the gates of hand forged iron dividing the foyer from the living-room, they are inexpressibly lovely, for by slightly screening the formal apartment beyond, they afford a certain elusive charm



Jade green and ivory walls in this bedroom are delectably contrasted with alluring orchid damask hangings, with glass curtains of iridescent gauze in green and orchid. Taffeta in the same coloring is used for the bed covers. Antique Ferraghan rugs for the floor



Overdoor detail showing The Stanhope Crest

Rosario Candela, Architect

Great Modern Residential Hotels of America

Two Essentials for a Home Are Found in The Stanhope—Convenience and Beauty in Location — Convenience and Beauty in Equipment

By ALICE SHEARER

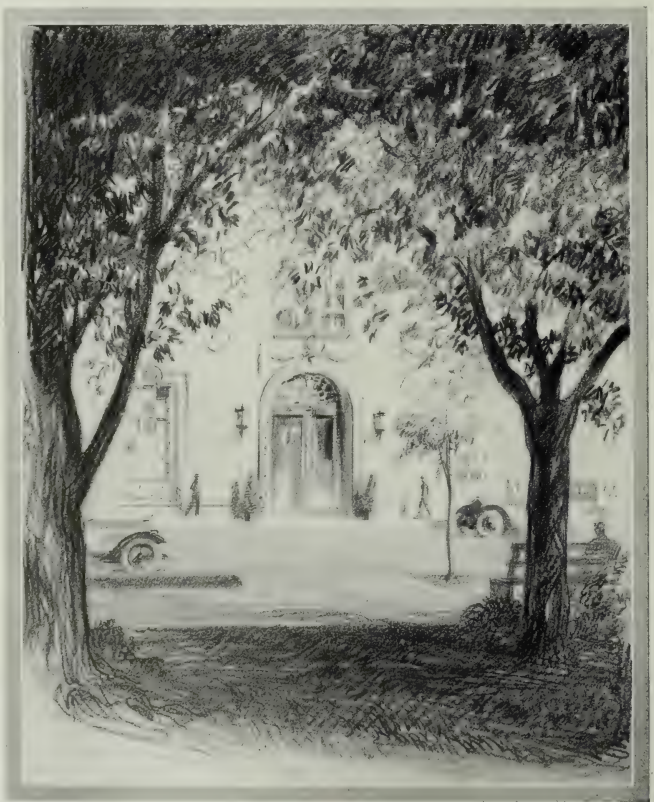
TO one who has looked into New York's future and prophesized great things for her architectural development both in her homes and public buildings it must bring the greatest satisfaction that the genius of this splendid city seems at last to have revealed itself in creating and developing permanent forms of beauty in architecture. Of course other basic changes will follow, and greater interest will result. We shall have not only increasingly wonderful architecture, but we shall learn to appreciate our water fronts as we have already learned to appreciate our great Central Park which we cherish as the very soul of our city. Our skyscrapers, still somewhat scattered against the blue, nevertheless give us a vision of terraced canyons and hanging gardens.

The conflict of residential and business sections, seriously fought for so long has already passed into an established and logical relationship. One cannot look upon the destruction of the fine old individual residences without regret, but the condition is inevitable, and often the owners themselves have gladly relinquished the too heavy burden of maintenance, for more convenient domiciles.

Commerce has claimed its own on the avenues—even lower Fifth Avenue, once thought impregnable has yielded, but of all portions of the city, those pleasant park-bordered reaches of the Avenue above Fifty-Ninth Street, have most completely retained their exclusive character and seem destined by natural conditions to remain the distinguished residential section of New York.

It was this fact which influenced the owners of The Stanhope to select Eighty-First Street and Fifth Avenue as the site of an ideal apartment hotel. Their ideal was two-fold: first to offer a location of supreme distinction, and then to create a hotel for permanent residence which would combine the atmosphere of the finest private home with the freedom from the cares of maintenance which have grown very heavy under our present life. The prestige of a Fifth Avenue address is not only recognized in New York, where it has always stood as a cachet for the socially distinguished, but like Mayfair of London, the Faubourgs of Paris, it carries with it the world over a tradition of distinction.

The park site, aside from its exclusiveness, has a natural charm quite incomparable in New York. Like a huge front garden, the lovely stretches of the Park with trees and shrubbery, and glimpses of the little lakes are a welcome relief to the blocks and blocks of brick, stone and concrete. Those gracious vistas down pathways and drives are far more restful than one might realize, added to the revitalized air that is hardly to be got in any other part of the city.



View of the entrance of The Stanhope looking across Fifth Avenue from the South Wing of the Metropolitan Museum

Here children, with their nurses, have a vast safe playground within a few steps of home—and the whole day long can have that healthful outdoor recreation so essential to their well being. The great Metropolitan Museum with its wealth of treasures is nearby for the cultural side of life and the comparative freedom from the annoyance of intersecting traffic also contributes immeasurably to the quietness and charm of this portion of the Avenue.

Directly facing the Park, the dignified, unostentatious entrance to The Stanhope graciously welcomes tenant or guest. This interesting structure of sixteen stories incorporates the best that the modern architect can conceive of comfort and distinction. The discriminating seeker of dwelling places in New York today have requirements far beyond merely comfortable living quarters. In many cases, they have been moved to give up their private houses, old established family residences, because, under present-day conditions, the effort and responsibility of the upkeep is too heavy

to cope with. But with their standards of living any change must only be a surface one and in no way alter the privacy and individuality of their home, their facilities for entertaining on a large or small scale. The social stratum to which they belong has its obligations, and no compromise with existing conditions which they may make must interfere with the amenities of life.

It is just to meet the exacting requirements of such fastidious tenants that The Stanhope has been built and appointed. It has been the aim of the architect and decorator to create in every detail the atmosphere of a distinguished private home. For the lobby, which sets the keynote for the entire building, the most authentic expression of the Georgian period was chosen. In its richness, restraint and quiet dignity, it evinces none of the usual character of the hotel lobby. Completely paneled in old, mellow oak, it creates the effect of suave graciousness which one senses on entering a charming home. To the left is a small reception room—a delightful Adam conception. The walls have had an unusual interest in the lovely painted wallpaper panels that have been used. The fine designs and delicate colorings give this room an especial grace.

On the opposite side of the lobby is the dining room. Every detail of this room was most carefully planned to reflect the repose, the dignity and ceremony so essential to the pleasing service of food. The decorative scheme is adapted from



The Stanhope Crest which appears on all the luxurious detail of the household fittings

an especially distinguished French mode. The walls in a soft, light green exhibit exquisitely proportioned panelings decorated in old gold —at the wide windows which face the Park, and at the doors, rich old rose has been used for the draperies,—a color effect of genuine charm. The room is spaciously proportioned and will afford seating capacity for two hundred with complete comfort. It is under the direction of M. Charles Ravolti, a mâitre d'hotel of long experience—whose comprehensive supervision, will insure the pleasure of residents and their guests. A cuisine of outstanding excellence will be maintained under a noted French chef.

In a somewhat secluded location, on the Eighty-First Street side, there is a private dining room, where residents may entertain



The Stanhope on Fifth Avenue designed with the simplicity of modern Italian architecture

as many as fifty guests. The decorations of this room are especially attractive. Here, too, the impersonal quality of the usual hotel room is wholly absent. In its reserved yet gracious character, this interior expresses the individuality which is associated with the home. Done in the Jacobean style, the rich toned oak paneling reaches to the top of the walls, where it meets a barrel ceiling of fine design. At one end, a tall, cathedral window gives a note of stateliness. Here, residents have every facility for entertaining on a large scale, with a perfection of service, appointment and cuisine which will satisfy the most fastidious.

In the arrangement of the apartments, the unusual ability has been utilized in making a floor plan so flexible as to provide for the grouping of rooms into apartments of any desired number from one to eighteen, each forming a separate entity. The rooms are spacious and well proportioned, offering an interesting background for distinctive effects in decoration. Each of the apartments will be decorated in the particular style which accords with the personal taste of the tenant.

But important as the decorative side of existence is, it is in the arrangement of the practical business of living that true comfort is found. Having created an interior of rare charm, the owners of The Stanhope, in their purpose to offer the ideal town dwelling place have given the same careful forethought and planning to all the utilitarian details. Each suite has its own serving pantry, large, efficiently arranged and electrically ventilated, equipped with an electric refrigerator, which operates from a central plant, has its own ice-making compartment. The convenience of this is so well appreciated as hardly to need comment. It completely eliminates all the annoyance of ice delivery. In the pantries, there is every detail convenience of efficient service—electric outlets for portable stoves, hot and cold running water, drain boards, modern kitchen cabinets and other conveniences. Each apartment is a model of completeness and efficiency.

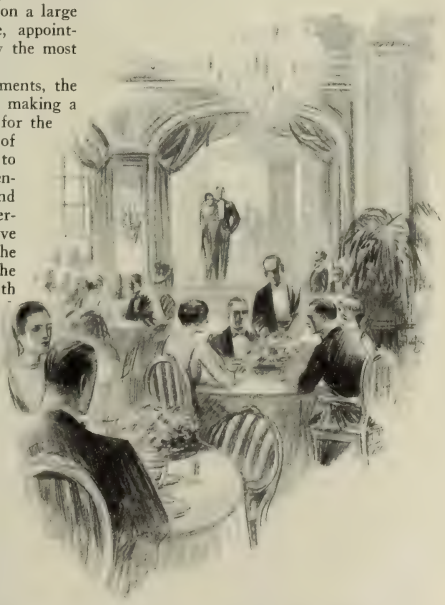
One or two features for the accommodation of residents are quite unique — a modern laundry has been installed in the basement, completely fitted with every facility, including dryers.

Then, there is special storage space provided for residents,—rooms that are dry, dustproof and fireproof, where unlimited precaution is taken to protect the tenants' property.

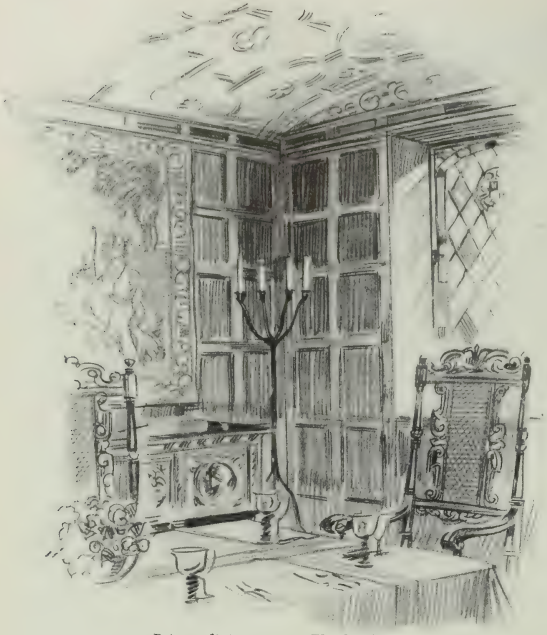
The kitchen of The Stanhope is worthy of an inspection in itself, for its display of bright and shining efficiency, its devices for the preparation of delicious food—a place indeed, where a Savarin might have reveled, and one which does much to refute those who profess to detect a decline in the gastronomic art. It is an important point that the kitchen is close to both the main and the private dining rooms, insuring quick service.

Throughout the entire service corps of waiters, valets, maids, it is the especial care of the management to provide residents of The Stanhope with that unobtrusive, efficient attention which is characteristic of servants of the best class.

With a location that assures permanent exclusiveness, an architectural style that comports with its surroundings, a smooth, well ordered organization. The Stanhope is an achievement in the modern American ideal of comfortable, wise gracious living.



The French Dining Room of the Stanhope Apartment Hotel which is particularly interesting in color and detail of decoration



Private dining-room at The Stanhope

It is perhaps the out-of-town hostess who profits most widely by the new idea of the luxurious apartment hotel. New York families who own large country estates undoubtedly lessen the burden of housekeeping in the winter through the channels of the most satisfactory of these hotels, but it is the hostess from Europe, from the North, West and South of this country who is more and more counting on the convenience and comfort of a suite of rooms at an apartment hotel for her winter's entertainment in New York, and this is true whether she comes to this city for her daughter's social debut, whether she wishes to entertain her husband's important business friends, whether she has a large circle of New York friends and acquaintances whom she wishes to meet charmingly and intimately, or whether she is just here for the season to enjoy the best of the opera, the theatre, the symphony concerts.



A chair in one of The Stanhope suites

It is not so very long ago that people came to New York for its advantages and pleasures, knowing they would have to pay the price of living in hotel rooms and entertaining their friends in vast banqueting halls where there was not the slightest opportunity for individuality of service or intimacy of social life. Today in such apartment hotels as The Stanhope, it is possible to give a dinner party to from ten to fifty guests in a room utterly secluded from the rest of the house, with just the kind of dishes and silver and flowers one prefers; the whole color scheme, in fact, according to individual taste. A hostess may have her own table linen if she wishes, her own rare bits of Italian lace, her own exquisite antique silver, but this is not necessary, for the private dining room of the modern hotel can present a very beautiful picture when the private dinner is ordered by discriminating hostess and intelligent manager.

Nothing could be more convenient than a residential hotel for the giving of an afternoon tea or a dinner dance because here every provision has already been made from cloak room to carriage call, so that a hostess is released from every sort of care about her entertaining, leaving her mind free to enjoy "giving a party" and this is not always the case, even in the handsomest and most elaborate city home. As a matter of fact, a hostess may plan her dinner-dance in an hour's talk with the manager in the morning, listen to a delightful lecture at eleven, go to a luncheon party at one-thirty, a matinee in the afternoon, return in time to rest and dress for her dinner, never having given it a thought since her morning conference.



The type of 16th century sofa to be seen at The Stanhope

This certainly is the ideal arrangement for out-of-town women who wish to have and to give all the pleasure possible during the season in New York.

Perhaps a further reason why the out-of-town guests at The Stanhope will enjoy the position of the hotel on Fifth Avenue is because it is close to all the pleasures of the park and the uptown section. There are wonderful opportunities for riding in the park and bridle paths have been cut through some of the most picturesque and deeply wooded sections. It is always possible to get downtown through the park instead of through the crowded streets.

Although Eighty-first Street is far enough uptown to avoid the terrific winter crush on lower Fifth Avenue, it is so situated that the bus line connects with some of the largest shops and is but a step away from many of the theatres. In every direction are beautiful homes, and the approach to The Stanhope whether from uptown or downtown, east or west through the park is equally picturesque.

Room designed and furnished in Colonial manner at The Stanhope





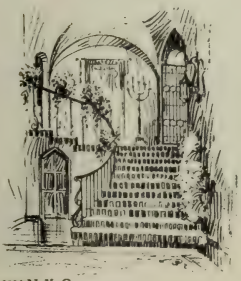
New York Galleries, Inc., Decorators

There is perhaps no more interesting phase of architectural and decorative expression in America today than the enchanting villas inspired by the Spanish and Italian Renaissance.

¶ With their broad wall spaces of stucco, relieved by deep reveals and touches of wrought-iron and brilliant color, there is an atmosphere of dignity and repose about these XVI and XVII Century interiors which provides a distinguished background for the formalities of modern social activities.

¶ Thus, it is not strange that the architecture and decoration of these epochs are enjoying a revival, not alone in our country villas but in the town houses of those who are happy to pay homage to the charm of the Renaissance.

¶ A predilection for this exotic environment may be gratified in each detail of the background, furniture and decorative accompaniments by recourse to these Galleries —where reproductions of historic cabinetry and related objects are grouped with treasures of an age immortalized by the beauty of its arts.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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A Prize to a Great Craftsman

Philadelphia's Award of $10,000 for the Finest Contribution to the Interests of That City During 1925, to Samuel Yellin, Master Craftsman in Decorative Metalwork. The Ivory Casket in Which the Check Was Presented Was Designed by Violet Oakley, and Accompanying It Was a Gold Medal and a Scroll Setting Forth This Craftsman's Claim to the Prize



One of Samuel Yellin's greatest achievements was the wrought iron gate for the Harkness Memorial Quadrangle at the Yale University. The illustrations shown here present the gate in place, details of the right and left panels of the gate and the cresting over the top of the gate. The gate is set in a magnificent Gothic arch and is a striking feature in the whole memorial building. James Gamble Rogers, Architect





In the early days *of the* WAYSIDE INN



IN the sheds of the Wayside Inn at Sudbury, Massachusetts, still stands the ancient coach of General Eustace of Revolutionary fame. Within the inn are gathered the rarest examples of Americana in furniture and utensils that careful judgment and unlimited wealth can collect.

Is all this searching of the past—this enthusiasm for the furniture of our forefathers that has swept the land, a passing fad or the mere fancy of a moment?

No! There is a philosophy in Early American furniture that goes deep into the spirit of our national life, and it



touches the heart strings of countless people of sound judgment, good taste and fine perceptions. From the days of our first little shop in the mountains of North Carolina to our present factories in New England we have watched this spirit and appreciation grow.

If character and integrity are revealed not only in the government and literature of our American forefathers but also in their homes and in their furniture, may it not be true that these qualities will be fostered in our children if we surround them in their homes today with furniture that breathes the spirit of the best American traditions?

THE decorative character of this furniture of our land is due to the fact that it belongs to the era of hand work. Cheap copies, hurried through on a quantity production basis, lose the subtle charm that is its chief distinction. That is why we emphasize the fact that Danersk Furniture is made by our own skilled Scotch and English artisans.

Whether we offer simple forms that lend themselves to modest price, or the most beautiful examples of the 18th Century period, with carving, color and inlays, they are genuine in character and true to the traditions of design that give them value.

* * *

A complete selection of Danersk Furniture is on display in our salesrooms—the only place where it may be seen. You and your friends are always welcome to come and see it, displayed in appropriate settings. Or you may obtain Danersk pieces through your decorator.

A TAMBOUR DESK *with serpentine base, and McIntire eagle in the pediment*



An OLD SHIP'S *cupboard makes an ideal bookcase and cabinet for a gentleman's study*





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Unchanging Popularity of Brick Walls

Common Brick Shown in Houses of Most Uncommon Beauty

Photographs by Courtesy of the Common Brick Mfrs. Assn.

By L. B. LENT

ONE of the greater, if not the greatest, of life's satisfactions is the ownership and occupancy of a home. We, of course, derive genuine pleasure from the ownership of *any* home, but the highest degree of satisfaction comes from living in the *right kind* of a home. Such an experience can, indeed, be "an adventure in contentment." But from those qualifying adjectives—"the right kind"—come all the considerations, discussions, plans and—yes, disputes—which precede and go with the building of *our* home.

Real satisfaction is best assured by combining intelligent planning, skilled artistry and good workmanship. And this brings us to a consideration of an important phase of intelligent planning to which your attention is invited—the home of brick.

We may think we know all about brick houses. It's an old story, we say to ourselves; for centuries we have been building of brick; many of these very ancient structures, still standing, which reveal the civilizations of antiquity, were made of brick. And perhaps we recall that many of our own cherished buildings of historic interest were built of brick. Yes, we say, brick is all right, but how does it fit into the make-up of a beautiful modern home?

So—let us see how brick is used to create not only a modern but a very beautiful home.

To get the proper perspective, let us go backward a step or two and agree as to the essential and also the desirable characteristics of such a structure. Many qualities or attributes must be present to make any house a home. Of course, the people who live together in the house have most to do with the creation of the home atmosphere and spirit, but the exterior appearance, or beauty, as well as the interior appointments, have greater influence than most of us suspect in developing that necessary feeling of mutual respect and love.

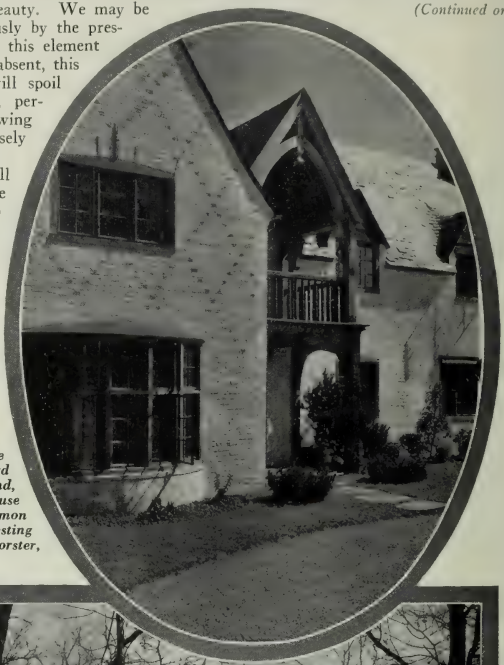
The primary object of any home, from a cave in the rocks to the mansion, is that it shall furnish protection from the elements; sunshine, storms and, last but not least, fire. Next, it should be of such general arrangement and interior accommodations as to make its occupancy and use comfortable. And lastly, and almost as important, it should be pleasing to our sense of beauty. We may be affected unconsciously by the presence or absence of this element of beauty, but, if absent, this note of discord will spoil the harmony and, perhaps, without knowing why, we are adversely affected.

We shall dwell but briefly on the ability of brick to meet the first requirement. The second is almost entirely a function of the interior plan, decorations, furnishings and conveniences.

From time immemorial, the clays of the earth, sun-dried or baked into convenient shapes, have been the units of which our structures have been made.

When the ancients wanted to climb to heaven, they built the Tower of Babel with brick. Parts of the Great Wall of China are made of brick, and, where not torn down by man, that wall is still as firm as ever. Europe has been a land of brick houses for hundreds of years. The simple block of burned clay

(Continued on page 66)



A delightful type of modern home, the residence of Leonard White, on Long Island, the walls of the house constructed of common brick set in an interesting pattern. Frank J. Forster, Architect



A brick house of rare beauty—the home of W. S. Harvey, Glencoe, Ill. The design of this house is especially suited to the use of common brick. S. S. Bemann, Architect



THE DIFFERENCE?

. . . . *perhaps fifty thousand dollars*

TWO strings of pearls may have the same weight, and may be of the same size. They may present, to the amateur, much the same appearance. Yet one may be fairly valued at $100,000 and the other at much less. Why?

Those who have studied pearls know that, through many centuries, certain standards have become well established. These standards of coloring, size, symmetry, weight and other qualities determine their value. The attributes of a really fine pearl are not matters of opinion. They are definitely and easily recognizable—but only by experts. And yet a surprising number of people buy pearls without the advice of those who have been trained to judge this exquisite jewel. Even more regrettable, many such purchases are made through those who cannot and do not assume the responsibility for such important transactions.

Year after year, a growing number of people find that the word of Marcus & Company is considered authoritative, and that their pearls and precious stones are not only fairly priced, but in many cases are priced at sums that are less than one would expect to pay. As for the responsibility that should attend any transaction in jewels, Marcus & Company assume it as a matter of course. Many distinguished men and women consider it adequate surety for their most important purchases.

There may always be seen at the store of Marcus & Company a wide assortment of extraordinarily beautiful pearls. Singly or in perfectly graded strings, they are easily comparable to the finest pearls to be seen anywhere in the world. In fact, this store has become so well known for its large stock of fine pearls, and has sold so many famous strings, that it may almost be said to specialize in their selection and sale.

Strings of pearls from $200,000 *to* $200. *A large selection of loose pearls to add to necklaces, priced from* $20,000 *to* $10. *A distinguished collection of diamonds, rubies, emeralds and sapphires in many exclusive settings and designs.*

MARCUS & COMPANY

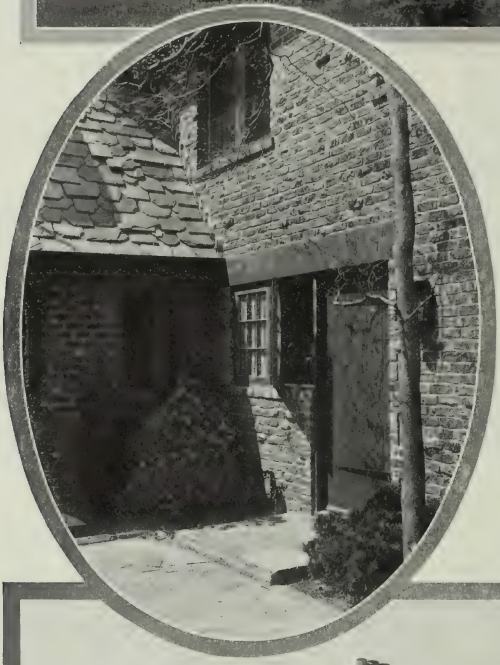
JEWELERS

At the corner of 5th Avenue and 45th Street, New York City

© 1926

UNCHANGING POPULARITY OF BRICK WALLS—*Continued from page 64*





An effective house in Los Angeles modeled somewhat after the Tudor cottage style has been developed here through the use of common brick. It has a look at once simple but elegant

(Left) Detail of Miss Burnham's home in which the harmony between the walls and the roof is effectively set forth. Frank J. Forster, Architect

(Below) The home of Miss Grace M. Burnham at Great Neck. By setting the brick unevenly an interesting effect of a pattern is given. The uneven slate roof and the walls of common brick combine delightfully

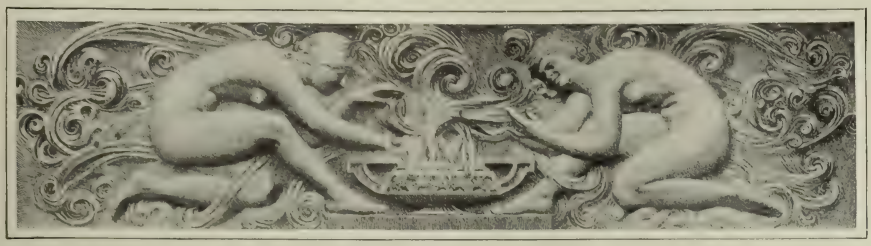
has held its place through the ages, ever appearing in structures of utility and beauty. At present, it is accepted as nature's ideal building material and truly meets the most rigid requirements of permanence, strength, resistance to the elements, especially fire, economy of construction, and beauty.

It is this last quality—beauty—which is not so generally understood or appreciated. A brick, per se, may not be called a beautiful object; it has a severe geometric shape, but it also possesses color, a useful quality. Let us see how, under the artistic guidance of the architect, these unlovely units are piled into a mass which becomes "a thing of beauty and a joy forever."

The uninformed usually think of a brick home as a structure having walls of rather stern geometrical pattern, cold and forbidding, somewhat relieved by the insertion of some doors and windows, with their sombre or perhaps gay shutters or blinds, with some degree of decoration in window sills and cornices, and with a porch or bay window to relieve the box-like building-block aspect. Too often, in the past, this mental picture has been the true one. But all this has been changed, since our

(Continued on page 90)





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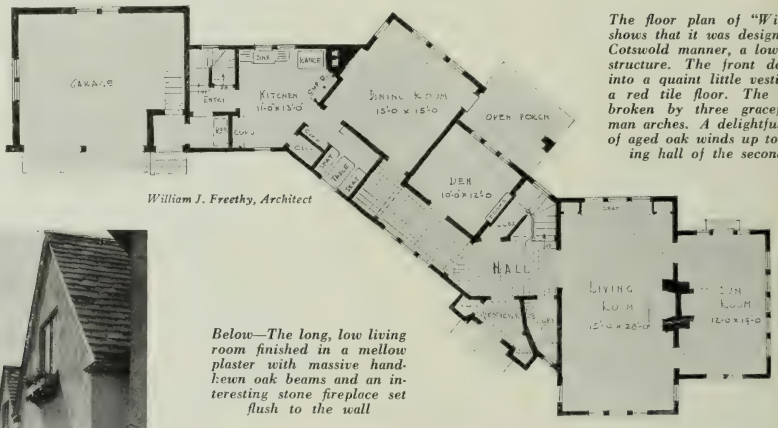
COTY ROUGES — FOUR GLORIFYING SHADES — CAPUCINE (*Nasturtium*), BRUGNON (*Nectarine*), GERANIUM, ROSE NATUREL, *Light and Dark Tones*



An Old World House in a New World Setting

"Windeecrest", the Home of Mr. and Mrs. Howard T. Williams in Massachusetts Is Placed on the Crest of a Hill Overlooking the Brae Burn Country Club

The servant quarters are over the garage. They are unique in that although they are on the second floor, they are cleverly shut off from the main portion of the house



William J. Freethy, Architect

The floor plan of "Windeecrest" shows that it was designed in the Cotswold manner, a low rambling structure. The front door opens into a quaint little vestibule with a red tile floor. The walls are broken by three graceful craftsman arches. A delightful staircase of aged oak winds up to the curving hall of the second floor



The house is of soft cream rough cast stucco with old pottery blue framework about the doors and windows and sugar pine doors swung on old time wrought iron hinges. The hinges and nails used in this house were picked up by Mr. Williams in the picturesque little town of Chester, N. H.

Below—The long, low living room finished in a mellow plaster with massive hand-hewn oak beams and an interesting stone fireplace set flush to the wall



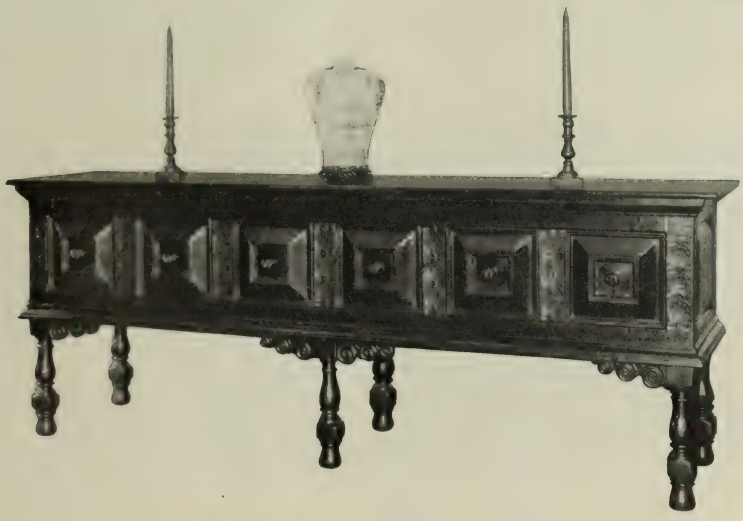
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An Oak Sideboard of the Elizabethan period as reproduced from the original in South Kensington Museum.



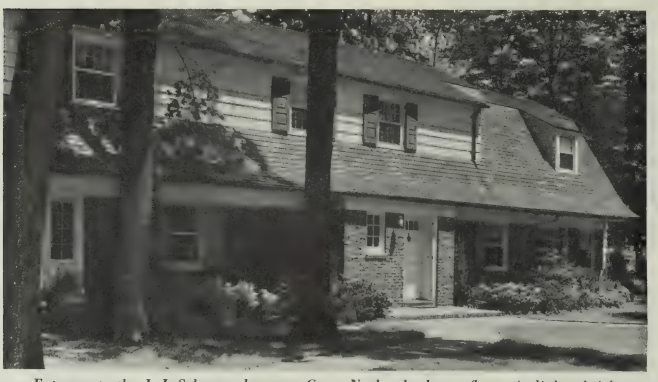
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Dutch Colonial House Against Tall Trees

Interesting Dutch Dormers of Wide Clapboards, a Shingle Roof Stained Brown and Solid Paneled Shutters Complete This Quaint Architectural Design



Garden and service entrance to the Schwartz house at Great Neck showing the garage at the right-hand side of the picture



Entrance to the J. J. Schwartz house at Great Neck—the lower floor of clinker brick, the entrance set in a deep reveal under a Dutch hood

Frank J. Forster, Architect

Photos by J. W. Gillies

The floor plan of the Schwartz house is exceedingly interesting, built as it were in a sharp right angle design

The service portion of this house is very practical and carefully thought out



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Interesting Handling of a Variety of Wall Spaces with Different Types of Colonial Pieces and Ornaments to Match

Delightfully reminiscent of the Early American ladder back, are these rush seated walnut chairs, reproduced from designs by Sir Edwin Lutyens, who uses this type in his stately English interiors. The Stratford walnut hutch harmonizes perfectly, showing the trend toward simple design and fine construction





(Above)—Beauty of line and exquisite finish, are seen in this inlaid mahogany Sheraton card table and chair. This arrangement is especially effective against a white panelled wall

(Below)—The simple serpentine form of this sideboard, shows to advantage the beautiful Cuban mahogany, the inlaid herringbone borders and the eagle medallion, symbol of the early republic





Photographs by Courtesy of Erskine-Danforth Corp.

(Above)—An interesting group showing Sheraton chairs and a reproduction of a Duncan Phyfe drop leaf table with two drawers, in figured San Domingan mahogany. This wall setting would be appropriate in a hall, dining-room or a formal drawing room



A TAPESTRY

Modern in design and fraught with the glorious living color of L'Art Moderne

ALL the more advanced tendencies of modern art — its interesting departures from the stereotyped and conventional, its spirit of freedom and individuality and, most particularly, its joyous use of glowing, exotic color — are contained in this superb tapestry.

Woven at Felletin, near Aubusson, specially for the Paris Exposition des Arts Décoratifs, it was exhibited there as a striking example of modern textile art. In design, it follows somewhat the theme of the romantic 17th and 18th century French tapestries.

Yet its lofty mountain peaks, its luxuriant foliage, the picturesque gondola on its placid lake, its deep, beautifully beflowered border are all distinctly modern in form. And they glow with the rare colors beloved of Matisse, Picasso and the other modern masters. The cartoon was painted by J. Van der Bilt, a Dutch artist who has lived in France since around 1910. Exhibitions of his paintings at the various "Salons" have attracted much interest and attention. Especially notable is his wonderful use of light and brilliant color.

This unique tapestry is but one of a group of Schumacher fabrics that follow the trend of modern art, and is in color harmony with some of the modern damasks which first came out at the time of the Exposition. Tapestries of every other period are also included in the Schumacher range. Let your own upholsterer, decorator or the decorating service of your department store show them to you.

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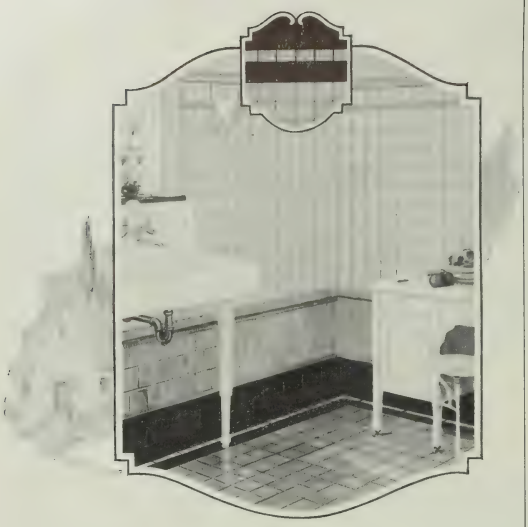


AN EIGHTEENTH CENTURY GILT OVERMANTEL MIRROR WITH
A PANEL OF GILT DECORATION ON A GREEN BACKGROUND
CIRCA 1790

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The Modern Decorative Gate and Grille

(Continued from page 37)

homes, especially in California and Florida, the interest in the wrought and cast iron grilles and gateway has extended out into the beautiful gardens, which are today designed, not merely as a cool retreat or a beautiful background, but as an appropriate setting for the house itself, so that the Spanish house has a Spanish garden and the Italian house an Italian garden, both of which can only be perfected with the iron gateway and arch, with cast iron furniture, or with iron gate-wells, often Mediaeval in charm though modern in craftsmanship. The furniture sometimes is vividly painted.



To make less obvious a corridor leading to a salon, wrought iron gates such as these, from an ancient Tuscan villa, were recently installed in a New York apartment. Courtesy of John H. Hutaff, Inc.



Photograph by F. E. Geisler

An air of impressiveness is achieved by entrance gates of decorative wrought iron such as Franklyn P. Smith of Palm Beach designed for his own home.



S. EDSON GAGE, Architect

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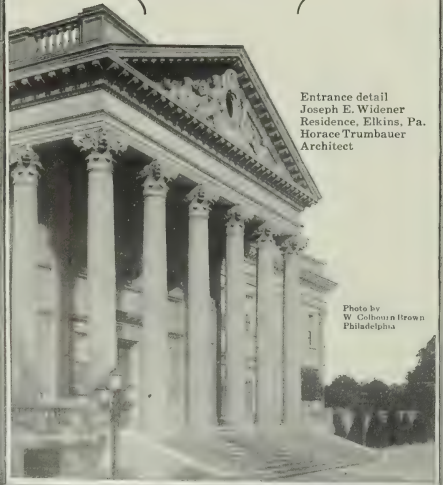
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Entrance detail
Joseph E. Widener
Residence, Elkins, Pa.
Horace Trumbauer
Architect

Photo by
W. Colhoun Brown
Philadelphia

American Adaptations of French Homes

(Continued from page 11)

the doors and windows, arches and similar exterior architectural details, creating an interesting contrast with the stucco surfaces. A characteristic French detail is the use of quoins at the corners of the house. These may be of stone or of brick and contribute much to the appearance of dignity and solidity upon which French architecture relies for a considerable proportion of its beauty and interest.

Large wall areas, of whatever material built, are often given panels slightly sunk or slightly in relief from the face of the walls, this treatment being also sometimes made use of between windows of

highly distinguished. Windows at upper floors may be much lower in height than those below, the idea being to do everything to enhance or emphasize the importance of the main or "grand" floor.

It may be noted here that the correct types of casement and window hardware are available in stocks designs, carrying the required note of simplicity and integrity so desirable in this style of design.

Roofs of a French house are likely to be of one of two kinds—(1) steep and sharply pitched, or (2) of the type known as the "mansard." The sharply pitched roof always gives a highly pictur-



A typical French Renaissance entrance in which the use of rough-dressed stone is combined with a stucco exterior. A small window is trimmed with an indication of brick. Typical wrought iron lantern. The DeBeck residence, Baltimore, Md., E. L. Palmer, Jr., Architect

first and second floors where the use of high ceilings for the rooms within made it convenient. Windows of a French house, at least those upon the main floor, are likely to be rather taller in proportion to their widths than those of most other types of domestic architecture and to come to the floor, opening perhaps upon a balcony or a terrace or else protected by low window guards or railings of metal which are often painted some interesting shade of green. These windows are given dignity and prominence by means of being surrounded by exposed brickwork, as already explained, or else the exterior architraves are emphasized by being raised slightly above the rest of the walls. The windows are likely to be fitted with casements of metal or wood with panes of fair sizes, and the entire arrangement is highly correct, dignified and architectural—and also

esque exterior, and if the house is of sufficient area and if the ceiling heights have been skilfully managed, the rooms beneath such roofs need not be unduly cramped. When roofs of this character are used, the necessary dormer windows for lighting them are generally formed by extending the main walls of the house directly into the roofs, breaking through the eaves, and then giving the dormers thus formed some highly architectural expression, which may be either extremely simple or gaily Baroque. The Mansard roof, much used (and often misused) in America, is, of course, that introduced into France by François Mansard during the seventeenth century, but handled in a way which is natural, easily graceful, refined and suave—typically French, in other words.

Roofs of French houses, even as

(Continued on page 78)



From an original teapot by William Ball Philadelphia Silversmith, 1752—1782

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American Adaptations of French Homes

(Continued from page 76)

their exteriors, also call for the use of "hard materials" such as slate, flat clay tile and asbestos-cement shingles. Where economy is desired shingles of slate surfaced asphalt or treated and stained wood may be employed.

The French make excellent use of exterior accessories of every kind—paneled blinds or shutters, or else extremely narrow shutters with louvers; doors also paneled in forms which are highly architectural; awnings at windows and terraces and sometimes at doors, the awnings being sometimes gaily striped or sometimes made of some fabric which is fairly light in color but lined with dark green.

Lamps, brackets and other exterior ornamental metal work are of wrought iron, while gutters, leaders and down spouts are preferably of copper or zinc, very often employing ornamental leader boxes which are available in stock patterns suitable for this purpose.

The graceful, polished aspect and that appearance of well-bred formality which render notable the exterior of the French house would undoubtedly characterize its arrangement within. The rooms of the French house, be it in town or country, are few, spacious, and well arranged rather than many and so cut up as to be confusing. To generous areas of rooms there are given excellent ceiling heights. As was found in studying the exterior of the French dwelling, the tall windows extend to the floor; they also reach nearly to the ceiling, and the windows with their draperies add a strong architectural or decorative character to the interior. Walls are likely to be paneled, not in wood and in small rectangular panel forms as in England, but in plaster or some substitute for plaster, and in large areas, the extent of the areas depending upon and determined by the placing of doors and windows, and the upper parts of the panels given an irregular and curving outline, the exact form of the panel being governed by the requirements of the particular architectural period it was desired to follow. The paneling would no doubt be painted some soft, glowing color or perhaps "grained" to imitate wood or "marbleized" to resemble marble, and there might be bookshelves recessed into certain panels, the idea being to make the backs of the books exactly fill the panel, thus maintaining the balance, harmony or unity upon which French architecture depends.

Doors are of no more than usual height and some arrangement of wall paneling is likely to be necessary to fill the space between the lintel of the door architrave and the ceiling.

French architects have always recognized, quite naturally, the architectural importance of the fireplace and its surroundings, and they have given it many forms during the past few centuries. Were the house to be of a type of the French Renaissance, the mantel would be large, massive, florid as to ornament, and extending from the floor very nearly to the lofty ceiling; but should the house be of one of the later periods, the Louis, Directoire, or Empire, the mantel would in all probability be comparatively low, no higher in fact than the top of the wainscoting; it might also be rather plain—quite plain, in fact. A mirror, framed either in gilt or made part of the wall paneling, would be placed above the mantel, extending to the ceiling, and thus supplying that architectural emphasis which the chimneypiece should have.

The floors of the chief rooms in a French house might be of plain boards or of inlaid wood, or even of squares of marble of two contrasting colors—white and gray, perhaps—an extremely simple treatment, which spread from France into all parts of Europe. The floor of the entrance hall is usually in tile effect for which marble may be used or rubber or linoleum tile. Typical interiors of principal rooms for the less formal types often indicate the use of glazed clay tile for the floors, laid in various geometric patterns of a solid color.

This article would not be complete without mentioning the superior ornamental metal work which in France has been developed probably to its highest degree of excellence. French wrought iron work has set a standard for the world and it is, threfore, expected that such houses will contain lighting fixtures, *torcheres,* andirons and balustrades in wrought iron or bronze of exceptional beauty. The recognition of French style in metal architectural accessories is so great that these may be found in shops throughout this country, ranging throughout the entire price scale.

The French house is adaptable anywhere in America—in the picturesque setting of hills or on the placid levels of the reasonably sophisticated countryside.

EDITOR'S NOTE: *This is the second of a series of articles presenting an analysis of each of the important architectural periods from which the designs of many fine homes of America are now being adapted. In each article will be found an informal discussion of the consistent elements of exterior and interior design, of building materials appropriate to the period presented and of fittings and furnishings which carry the architectural period into the realm of interior decoration.*

Oriental Rugs

THE life of a rug wholly depends upon the care that it receives. Do not take for granted the general opinion that Oriental rugs will last a lifetime. Some people seem to think that when their rug is paid for their duty to it ceases and that it will "serve them up to death." It will serve them a lifetime, provided it receives the proper amount of care once, or still better, twice a year. Rugs made by the Persians or wandering desert tribes, and made for their personal use, were not walked upon with hard-soled shoes, did not have heavy dining-room tables resting upon their centers, brooms, carpet-sweepers nor vacuum cleaners to fray their edges and shorten their naps. Of course cleanliness is next to Godliness, and we must be clean, but while cleaning be gentle, especially when the life of your rug is at stake. When you push your instrument of cleanliness over your rugs, guide it in the direction that the nap falls, and not against the nap. Unless the fringed ends are overcast with thread to prevent the little knots that form the pile from slipping from the warp threads, ordinary household cleaning methods are sure to work havoc with your rugs. Many are ruined by becoming badly frayed at the ends because they are constantly being cleaned without the ends being overcasted. This matter of overcasting is a very simple operation if you care to do it yourself, and quite inexpensive if done by a professional worker; but it is by all means most important to the life of your rug. When buying a new one, insist that the ends be overcasted before delivery.

The question of washing is rather uncertain in the minds of some people. Washing by the old-fashioned method of hand scrubbing once a year, or twice if so desired, is one of the best things that could happen to a rug. Send them to the cleaners and preferably one who washes by hand. In this branch of rug work the Armenian workmen excel.

The patch is something that will sometimes save a damaged rug for an indefinite period; condemnation is only for the patch when used to defraud. When necessary, employ the services of the professional repair man. He will undoubtedly be of foreign birth, as Oriental rug repairing is a trade that few Americans have entered. It is practically controlled by Armenians, who deserve great credit for their wonderful work in this line. It is possible to have a rug that has been torn, or one with a hole in it, made perfect again, by having the damaged place rewoven; but weaving is a rather expensive operation.

A well-matched patch serves the purpose almost as well, and is considered less expensive.

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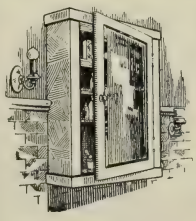
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Contemporary Reminiscences

(Continued from page 54)

the world of letters, who looked always back rather wistfully to plays they had never seen and who lamented that the theater was going to the dogs. From no man of eighty can you wring the admission that the actors of the present day know their business half as well as the actors of sixty years ago. Indeed, this is true of age's view of everything: young people do not have as good a time as young people used to, food is no longer cooked as it should be, there are no modern prize-fighters to compare with John L. Sullivan, good books are no longer written and so on ad infinitum.

Yet, I should be inclined to leave open to dispute one item in the list of age's complaints, and that is that cooking is gradually becoming a lost art. Jean Anthelme Brillat-Savarin, a translation of whose "Physiology of Taste" has just been issued, and whose book and its prefaces have induced the above reflections, says that no man under forty can be dignified with the title of "gourmand." I am inclined to accept that verdict. Gourmandizing requires the love of ease, tranquillity of mind, capacity for sitting, and comparative indifference to other physical pleasures that are peculiar to middle age and after. Youth is too impatient, too avid for adventure, too keyed up with excitement to develop the qualities necessary in a gourmand. Brillat-Savarin cites Napoleon Bonaparte as the reverse of a gourmand. Napoleon was a man whom Brillat-Savarin found frightfully uneducated in the matter of eating. Napoleon bolted his food, ate at odd hours, and did not care what he ate so long as it satisfied his hunger. But did not Napoleon find life too exciting to waste the time necessary to prepare savory dishes and to taste them with the talents of a connoisseur?

No less, in "The Physiology of Taste," in the preface that was written for it in 1879, and in the new introduction which Mr. Crowninshield has written for it there is the familiar wail that there are no great cooks any more and nobody with the proper sense of taste to appreciate them if there were. Brillat-Savarin, writing in the early part of the nineteenth century says that the men of his time are undersized and anemic and have not the full-grown and critical appetites of the men of the eighteenth century. Charles Monselet, writing in 1879, in praise of Brillat-Savarin's book, writes: "Has gastronomy progressed since the time of Brillat-Savarin? This is a question that I hear often put and to which I would gladly reply in the affirmative; but I look in vain for the tables that are praised or the hosts that are renowned. Where are the good cooks? What names have we now to oppose to those of Careme and Robert? What has cookery gained? I rather ought to say what it has lost. Nearly all of the roasts are now done in the oven. An abomination!"

It is Mr. Crowninshield's contention that France maintains its leadership in all the arts, in the culture of the world, because France stands supreme in the "august and beautiful mystery of cooking." But, in a most readable book by Ford Madox Ford, "A Mirror to France," which has just come to hand, it is Ford's contention that good meals are no longer to be had in the restaurants of Paris; that on the Right Bank of the Seine the famous restaurants serve abominable food at highwayman's prices; and that the only good cooking in the world today is in the smaller towns like Dijon and to the south of Paris until one reaches Provence (where he says the cooking is bad), and that in these towns the good cooking is to be found only in restaurants unknown to tourists.

Each of us, however, I believe, cherishes in his secret heart the notion that he is a gourmand, and is ready to tell anyone who appears not to know any too much about such things where the best places to eat may be found in the cities of America and on the European continent. I might mention Farrish's in John Street for game; the Ceylon Tea Room for curried beef, chutney and sombola; Fornos' for turkey mole and chili con carne; Petitpas for French cooking; the Kloster Glocke for lentil soup, sauerkraut, and good German dishes; the Hoffbrau for certain dishes; the Crillon for sole; Voisin's for hors-d'oeuvres and pastries; the Lafayette for considerable dinner and the Brevoort for breakfast.

I SUSPECT that Thornton Niven Wilder will emerge presently among the company of modernists and sophisticated writers of the company at whose head is Aldous Huxley. His first novel, "The Cabala" is obviously written under the influence of J. K. Huysmans, who started the whole thing with "A Rebours," which begat "The Portrait of Dorian Gray," which in turn begat a great progeny among whose descendants is "Peter Whiffle" and "The Blind Bow Boy." Mr. Wilder is a native of Wisconsin, who spent his early years in China where his father was in the consular service. After graduating from Yale, Mr. Wilder spent two years at the American Academy in Rome. "The Cabala" is about the sophisticates of the Eternal City, with their Rosicrucian ceremonies and strange efforts to whip up jaded senses by mysterious excitements.

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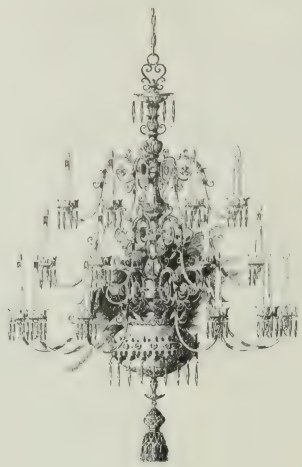
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The Co-operatively Owned Apartment

(Continued from page 51)

our men had started and completed the kitchen and one service room the union ordered them to stop until every bit of woodwork had been painted two coats of white paint, as agreed by the painting contractor, and this they proceeded to do over the blue paint already installed and we were powerless to stop them. Incidentally the white paint was of none too good a quality and was no fitting foundation for the type of work we had to do. As a rule, the union labor is best, but such a clause makes for difficulties for all concerned.

As the painting contractors of large apartment buildings give a blanket estimate covering all the work in the building they naturally can afford to make the cost of painting each apartment lower than if an individual firm does that one apartment, therefore the allowance for such painting when it is not done by the general contractor is not very high, but better results are usually obtained by using one's own decorator where any other than the most simple type of work is desired. Another point to remember is that most contracts state "union labor only can be used in this apartment." This sometimes gives rise to difficulties unless understood in advance. In one very fine Fifth Avenue apartment one of the owners after buying an apartment was given a cheaper estimate by a non-union than a union firm. She felt it her right to employ whom she liked and did employ the non-union concern, with the result that every union man in the entire building was taken off for about four days, and at a time when all the other owners were striving frantically to get their apartments in shape to live in. It ended by the one owner yielding to the majority rule because she had signed the contract calling for union labor only, but it was an expensive experience for all, and easily avoided if the contract had been properly read before purchasing.

I have touched on these points roughly, but will now give you some concrete examples of just how these items affect the creating of proper backgrounds and how to remedy them as they occur.

Reverting back to proportion in rooms, I can give you a plan called "the ultimate floor plan." It calls for a room 19 x 34 feet, and is in one of the newest and largest of the Park Avenue apartments. There was absolutely no wall space over six feet long. The fireplace was not balanced on the wall space between the two windows opposite. One jog, three feet long, cut into the space on the left of the end windows and smaller ones in the corners. Radiators were enclosed in boxes which jutted out into the rooms almost twelve inches—ceilings were low, specified to be nine feet six inches. The owner of this apartment desired an English linen fold paneled room with a Jacobean ornamented plaster ceiling. This ordinarily would call for a ceiling at least 10 feet 6 inches or 11 feet high. The lowness of the ceiling prevented an elaborate relief so that a detail had to be made with a groined drop of only two and one-half inches over all. By careful adjusting of every line to the scale of the room a most satisfactory and interesting result was achieved. But to get this result it was necessary to block out one of each of the two groups of windows opposite the fireplace, so achieving a center of balance from the middle of the wall space which was increased, by the way, to twelve feet, with the fireplace directly opposite. The face of the jog was taken for the wall line instead of the actual face of the wall, thus recessing the radiators and curtains with the Gothic trim as shown. The wall with door to dining room having the same jogs was treated with arched top bookcases of an unusual design. This change in the facing of the room reduced the length some twenty inches but gave extra wall space wide enough for pictures or tapestries and by reason of the cleancut lines far better backgrounds than they would have been by leaving them as originally planned.

Another point in apartments which has given great concern is the varying heights of the ceilings, this variance occurring sometimes as often as three different times in one apartment: The apartment just referred to called for a ceiling 9 feet 6 inches. The foyer when measured was found to be only 9 feet and in it we had planned to use a cove and groined ceiling of travertin. Now 9 feet 6 inches is not sufficiently high to make a proper background for heavy furniture, but by careful adjustment much can be brought out with it—9 feet naturally reduced the possibilities to even less. It was necessary to adjust all lines to give appearance of height and make a smaller cove than had originally been planned — the result is featured elsewhere in this issue of ARTS AND DECORATION under the title of "Hall in the apartment of Mr. T. B. M. Terhune." These details as explained need not be discouraging as they can all be adjusted, but it is to the advantage of all to know of them in the beginning.

So much can be gained of attractiveness by the slight shifting of a partition, the arching of a doorway and smaller details, and those at small expense if worked out with someone capable of seeing the possibilities, and this is applied to either an apartment bought from plan or after completion, although naturally the latter makes the work more costly.

(Continued on page 84)



"The Agincourt" Satinwood, with decoration in color and gold.

Encouraged by the expression of appreciation and satisfaction received from both the Decorators and their Clients, this company has been increasing and developing its line of decorative furniture so rapidly that it has been found necessary to construct new exhibition rooms to permit our clients to visualize the display in its correct decorative setting. All those interested in fine furniture are cordially invited to visit this exhibition.

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in
Modern Decoration

The Side Chair illustrated is a rare example of Louis XV Chauffeuse, covered with a figured prune colored Lampas, on cream patina frame.

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Done in Italian Renaissance, the dining-room doors have an air of great dignity, in accord with their surroundings

Louis 16th Splendor in City Home

(Continued from page 33)

architectural reaction in favor of simplicity and, while it has become historically known by his name, his influence upon it covered in all not more than thirty years.

Everywhere at this time the English influence was dominant and English ideas were in the air. It was during the time when the Brothers Adam were startling England with their marvelous craftsmanship, and their work bore the imprint of refinement and simplicity, based on a great devotion to the classic style. It is the Adam influence that is so strongly felt in the development of the French style.

It was from 1730 to 1790 that the Louis 16th style prevailed and in the sixty year interim there were several different phases of the same expression that showed themselves but the general characteristics were in all respects those by which it had subsequently been known. And, while the ruler of the Court of Versailles lent the style royal favor and for 150 years it has borne his name, the honor of its origin or development should go to two French architects from the town of Lyons, Jean Nicholas Servandoy and Jacque Germain Soufflot who, imbued with the loftiest ideals, lent themselves to the task of recreating a declining style of architecture and establishing a type that has brought the homage of celebrated people all the world over to its feet.

The Co-operatively Owned Apartment

(Continued from page 82)

In one co-operative apartment a bedroom was to be converted into a small library. The size was so small that great thought had to be given to wall treatments, particularly as the owner required much space for books; also, having no fireplace, it lacked a center of interest for the grouping of furniture. It was finally decided to build one long wall in bookcases, but to break these in their design into three sections with pilasters dividing the sections to give height, and on the opposite wall to install an imitation fireplace, one having an electric grate. To do this the plaster, both finished and prime, was cut out to a depth of seven inches to make a regular sized fireplace opening, no mantel was used, but merely a Beleption moulding in the shape of a Norman Gothic arch. The room immediately took on a character it could not have had otherwise and proved eminently successful.

I could go on indefinitely giving you examples of waste spaces reduced and thrown into usable sections of rooms, long bedroom halls shortened to graceful corridors; of closets fitted with real conveniences, effects achieved by mouldings raised or lowered, removed or installed; doorways closed up and plastered over or new ones opened; extra closet spaces got in service quarters for specific needs; all by a little logical thought expended in the very beginning of one's association with an apartment.

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Spanish Renaissance Chest on trestled base. Lacquer red interior.

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Arts & Decoration

Working Harmoniously with Decorator

(Continued from page 53)

ceiling to length of wall, of width of panels to their height, of width to height of doorways, etc., produce a sense of harmony. It is often desirable to establish a relation between the proportions of some or all of these elements of an interior and occasionally to use two or more harmonious sets of proportions in the same room for the sake of variety.

In practice, proportion is a matter of applying the proportions traditional in the period style upon which the room treatment is based, selecting and varying these proportions within limits to suit the special conditions and to give the shade of expression desired. Beauty, suitability and the unity of the composition as a whole, must be considered. Many systems of proportion have been advocated. Certain proportions have been called good and many rules have been formulated, but in the opinion of the writer, none of these is of wide application and the principle of designing by rule is bad. It seems to be a matter for the exercise of taste and judgment based on an understanding of the simple facts stated above.

FORM: The shape of objects in interior decoration is expressive of character and is more or less traditional.

EXAMPLE: The paneling of a Louis XIV door very well expresses the character of "Louis le Grand," rich and pompous, but with a degree of dignity and restraint, lacking in the paneling of the Louis XV period. This work is more fanciful and free, with its unsymmetrical ornament and its free use of curves. The Louis XVI forms, comparatively slender and straight, suggest the refinement and daintiness of Marie Antoinette, who was, undoubtedly, the chief inspiration of the designers of the period.

COLOR: What is commonly called the color of an object embraces two elements which should be considered separately, namely, hue and tone. Hue is what is usually meant by "color," that is, red, blue, etc. Tone is a matter of the amount of light in a color. Tone varies from normal through progressively lighter "tints" to white, in one direction, and through progressively darker "shades" to black, in the opposite direction. The extremely light tints count as white, tending towards some color, as creamy white, ivory white, etc. The extremely dark shades are regarded as black, tending towards some color, as blue-black, brown-black, etc. It is important in the first place to develop the ability to see and estimate the relative strength of the primary hues that enter into the make-up of any color, for instance in purple-red, a red that shades towards blue, or in a flame-red, which is a red shading towards yellow. This matter of the composition of a hue should be judged independently of tone, in order to avoid confusion.

Of color harmony little need be said, excepting that the rules commonly given are of little practical value other than as an aid in developing a sense of color.

Color should be regarded as a means of expression, not merely used for the sake of harmonious effect. The most practical application of the theory of harmony of complementary colors on the one hand, and of like or analogous colors on the other, is found in the fact that like colors agree and express variations of the same general theme and that contrasting colors may well be introduced into a scheme of like colors, as points of accent or for the purpose of relieving the monotony and increasing the effectiveness of the main colors.

The old system which names red, yellow and blue as the primaries, and red and green, yellow and violet, blue and orange as the pairs of complementaries, is the most practical for use in interior decoration, whatever may be said for the newer division into other primaries for other purposes.

EXAMPLE: Into a scheme of autumn coloring composed of browns and yellows with touches of red, may well be introduced green and blue and violet, used sparingly.

Into a scheme of misty coloring, composed of soft blue-grays and purple-grays, may be introduced a little orange and yellow, like the glint of sunshine.

ORNAMENT: The purpose of ornament is to enrich and make interesting the objects upon which it is placed. It should partake of the character of the material in which it is wrought and of the spirit of the design of the object which it embellishes. It should not interfere with the use of the object. Ornament may interest and please by breaking a surface into agreeable areas of tone or color, by expressing character and by presenting or suggesting a natural form that is pleasant through association.

EXAMPLE: A fleur de lys carved in marble will be finer in detail and finish than if carved in oak. In the latter case it will be crisp and vigorous, suiting the nature of the materials. A fleur de lys in wrought iron will be still different. Ornament should be an expression of character in terms of material. It cannot be entirely naturalistic, though it may closely approach the naturalistic, for working it in the material necessarily makes it to some degree conventional. Added to the influence of the material is the influence of the style of the period of design which is being employed. Then, too, the personality of the artist and the spirit of the design

(Continued on page 93)



Queen Anne hand-carved Dining Room Suite, with Burl Ash panels and Herringbone inlay

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The Delicate Charm of Old Instruments

(Continued from page 55)

flute and clavecin the French substitute, for clavichord, they established an entirely new representation of the music of France, dating from the court music of Louis XIV, to the Napoleonic era. In gavottes, menuets, pavanes, they portrayed the gaiety and the rhythms of the dances and roundelays of the folk music of France as no other modern instrumentation has been able to convey. One "Suite" written by an old French bard for the annual fête of the "Court des Miracles" depicted the procession of beggars, hunchbacks and thieves from the lowest strata of the French gutters parading themselves in an annual festival before Louis XV and his courtiers. The music in a hilarious tempo had the bitterness, satire and laughter of the incongruity of this scene. Following these concerts by the French quartette, a long lapse of years intervened before Olga Landowska, the Polish exponent of the harpsichord, made her appearance recently in America, playing this instrument in combination with a full symphonic orchestra. It is thanks to her enthusiasm in France and Poland, her native country, that the modern young composers have been inspired to write works for this instrument, basing their harmonies and tonality within the scope of its instrumentation.

But of all exponents of these various instruments Mrs. Gordon Woodhouse gives the listener the greatest pleasure. She seems to have absorbed the spirit and delicacy of her medium and lent a refinement which the coarser modern tonality and rhythms of other instruments are scarcely conscious of. Her differentiation of modulation and understanding of the various instruments, one of which she plays with so faint and so distant a tone that it was said to be but the ghost of music of another era playing on the strings, places her rendering upon an entirely different footing than any other artist. It is too long to attempt to give lists of music of various lands written for these instruments, but the names of William Bird, Dr. John Bull, and Orlando Gibbons are outstanding for their contribution in England, and have with Purcell, Pergolesi and the scribes and bards of the courts of France, Spain, Italy and Poland plus the entire works of of the old masters from Pergolesi to Wagner used the medium and delicacy of these instruments for their inspiration.

Those who would learn how the music should be performed should study Arnold Dolmetsch's book "The Interpretation of the Music of the 17th and 18th centuries, revealed by contemporary evidence." This short description I hope may serve to Mrs. Woodhouse's future audiences in America as an introduction, that they may not miss the opportunity of the pleasure that is in store for them, in hearing the execution and interpretation of this artist.

A Study in Beautiful Home Making

(Continued from page 39)

sake and brought into harmony with the old furniture by being covered with pieces of brocade that have been thrown over them. The grand piano at the farther end of the room has also been brought into the picture by means of a cover of dull old brocade. Here, before the hearth is the Chinese rug in the form of a tiger skin, the pursuit of which led me to the discovery of this interesting house. It is a rare rug indeed, for only one other is known to exist. It is believed to date from the early part of the Eighteenth Century.

In the most intimate of all, the master's room, we find the same note of comfort, the same skillful adaptation of the old to modern use. Here the walls are also panelled in dark wood and the upholstered furniture is covered with pieces of old brocade, dull and soft in coloring. The bed is panelled, with carved posts and wooden canopy. The spread is an old silk embroidery, showing sprays of flowers on a gold colored ground.

More than any one thing, it is the ceiling that gives the character to this room, for it makes one feel that the place is snugly tucked away under the rafters, it gives a comfortable sense of a roof over one's head.

What is old and what is new in this house, one does not care, unless one happens to be a collector, for the general effect of harmony, of unity, is satisfying. Thought of the separate pieces is lost in the enjoyment of the hospitality of a delightful home.



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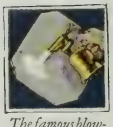
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Unchanging Popularity of Brick Walls

(Continued from page 66)

architect friends have turned their attention and talents to our homes, with the result that these structures, which truly merit the utmost in architectural thought and application, have now become our finest monuments of structural beauty. Our country has become the locale of the world's most beautiful homes, especially the country houses, and no little part in this development is played by brick.

Instead of the unattractive designs of the past, we find brick so skilfully molded into a harmonious composition that we are frequently unconscious of its presence, so satisfying is the lovely ensemble. Instead of extensive wall surfaces of austere and conventional appearance which may well be characterized as "dead," we find wall surfaces which fairly sparkle with life.

How altogether charming this effect can be is but partly reflected in the illustrations herewith. Who would say, without knowing, that these homes are built of common brick? And most surprising and almost amusing is the fact that our artistic friends, the architects, achieve their finest effects with the most common kind of common brick. And we must not forget that these clay blocks possess all the physical qualities necessary to meet the most rigid specifications in the completed structure. Their permanence and strength and beauty are burned in when they are made.

But bricks have color, many colors and shades of color, and so does the mortar with which they are bound. The brilliant hues and the softer tones are all available. And we have developed a great variety of patterns and methods of arranging bricks and mortar, and of choosing colors, and of combining wall space with graceful and harmonizing ornament, so that the result is not only pleasing to the eye, but seems almost alive and capable of speech. Modern walls of brick are, by one architect, said to fairly "vibrate." This quality relieves the monotony of dead space as do the little wavelets in an expanse of still water and so creates a pleasant sensation where the opposite reaction might have been.

By using common brick, laying them in an irregular manner with but little regard for line, allowing the mortar to lie as spread, overflowing the joint, employing a studied carelessness, as it were, there is produced the pleasing wall surface shown in an accompanying picture. Such an effect is known as "skintled" brickwork and is attaining widespread popularity. Many different methods of laying up brick in this same "careless" manner have been used and have produced most gratifying results. The possible combinations and variations are almost without number.

The longer a brick house stands, the more pleasing is its appearance. Integrity, form and color endure indefinitely, save possibly a gentle softening of the tone which, shall we say, soothes the impression.

A brick wall needs no paint or other surface protection or decoration. It can blend and harmonize with other structural parts and with the surrounding landscape. Vines can climb upon it and never harshly be torn down for a painting of the walls. If conditions make it desirable to "color" brickwork white, there are some excellent coatings which cover most effectively, without any appearance of gloss, and which weather admirably. If the white surface changes at all, it is to a softer tone in which the brick color faintly shows through.

In designing and building the modern "home beautiful," we have rediscovered the real value of an old friend, a real "brick." We know his good qualities, his fidelity and allegiance and know we can call upon him for anything when the need comes; we can bank upon him, but much of the time he is crowded from our thoughts by the clamoring attention of our newer acquaintances.

As the artist skilfully applies to canvas the paints spread on his palette to produce a picture, so does the architect combine materials to create the satisfactory house.

These common brick, which have been kicking around under our feet for centuries, these blocks made from mud, these lifeless things which we have heretofore assembled into substantial structures of great variety, have been glorified by the artist's touch and become both the canvas and color, the mass and decoration, of our beautiful homes.

Beneath a surface rough or gay
There lies a solid worth
Deep hidden in the earth,
Which shall be found some day.
Then stately buildings shall arise
And all mankind shall learn to prize
The strength and beauty in the common clay.

—*Unknown.*

Editor's Note: A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "Indiana Limestone in House Construction and Decoration;" "The Treatment of the Roof—One of the Most Important Parts of the Modern House;" "Stained Shingles for Roof and Walls." Others will follow.



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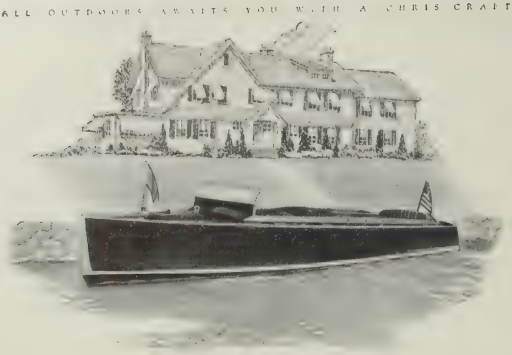
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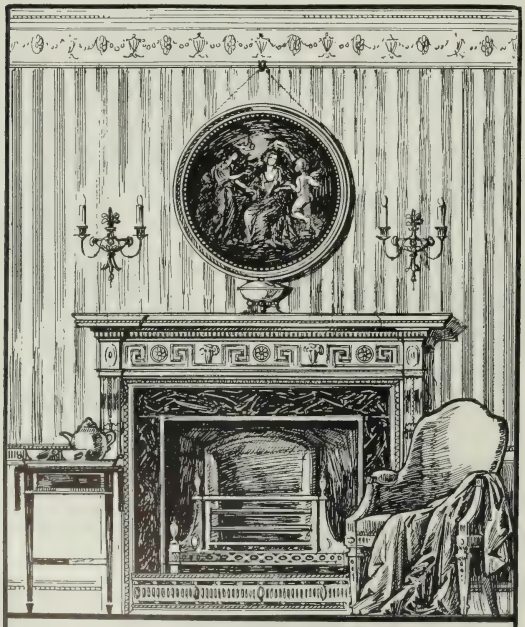
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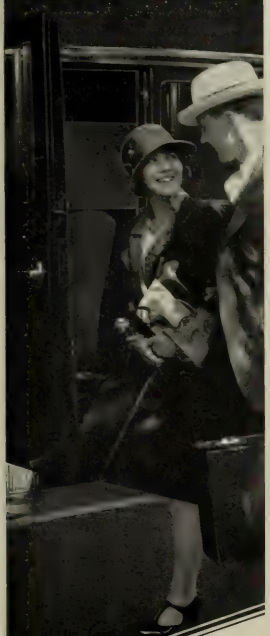
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Working Harmoniously with Decorator

(Continued from page 87)

of the particular object upon which the ornament is wrought, modify its design. Conventionalization can be carried so far that no resemblance to the original natural form can be seen. This has happened, particularly in the case of some of the designs that have undergone successive modifications at the hands of different peoples, in the course of thousands of years, and have come down to us as purely conventional ornament. An example of this is the familiar egg-and-dart molding, which there is reason to believe originated in Egypt as a painted border of conventionalized blue lotus flowers that was inverted by the Greeks, who adopted it and carved it in stone as an ornament for moldings.

TEXTURE: A surface that would be too assertive and disturbing if covered with a pattern or ornamented in any way, can be given the right degree of interest and character by an appropriate texture. Textures are characteristic of the materials. The vigorous quality of the texture of burlap, the fine surface of silk, the rich softness of velvet, are familiar examples.

LIGHT AND SHADE: Forms are distinguished only by light and shade or by difference in color. It is important to remember this in designing interiors. This is also an important consideration in the arranging of artificial lighting, for a general illumination that does not cause the projection of moldings and the relief of ornament to cast proper shadows, injures and may destroy the effectiveness of an interior.

TRADITION: Throughout the ages, civilized men have expressed in interior decoration not only their individual characteristics but the characteristics common to the men of their period. This is the foundation of the traditions of interior decoration. In the historic styles we find also embodied the results of ages of experiment in the artistic handling of materials. Upon this rich store of traditions we may draw, making modifications within the limits of good taste to suit new conditions. Attempts to ignore the work of those who have gone before can result only in crudity. No man can hope to equal in the short span of a single human life the development that has taken place through generations.

AESTHETICS: Is the science of the beautiful. It is the mission of aesthetics to aid in securing beauty, clearness, ease and force of expression in the arts that appeal to the mind and the sensibilities through the eye.

Fascinating Book Rooms

(Continued from page 47)



Julius Gregory, Architect

Corner of this book room in the home of Frank Bannerman is delightful in its association of interesting furnishing detail. The niche containing the books is square which makes it more in harmony with the beamed ceiling and the plaster walls. The French chair fits in beautifully as does the English chest of drawers

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Under Cover

By GUY EGLINGTON

JOHN S. SARGENT: HIS LIFE AND WORKS. *By William Howe Downes.* 42 Illustrations. (Little, Brown & Co.)

One of the hardest jobs in the world is to write a biography of an artist that shall be at once well-documented and readable. Mr. Downes has chosen the former at the expense of the latter. As a record of Sargent's paintings, his biography may be of value. For all the light it throws on Sargent, whether as man or as artist, it need never have been written. Relying largely on quotations, Mr. Downes lacks the selective sense. So that it be praise of his subject he quotes sense and nonsense with like approval. Even the valuable list of paintings in the appendix is stuffed out with quotations from writers whose praise or blame is of no account. And from the bibliography is omitted the one critical masterpiece which Sargent has so far inspired, the article which Roger Fry contributed to the *Dial* on the hanging of the Wertheimer Portraits in the National Gallery.

THE ADVENTURES OF AN ILLUSTRATOR. *By Joseph Pennell.* Profusely illustrated, 4to. (Little, Brown & Co.)

ETCHERS AND ETCHING. *By Joseph Pennell.* 3rd Edition. Profusely illustrated. (Macmillan Co.)

Joseph Pennell chose to write his own life, and did, I think, wisely. Blunt always, incoherent often, his "Adventures" have a ring of truth about them. A born talker, he talked his books rather than wrote them, hurtled his sentences at his readers' heads in fragments and left to them the job of piecing the fragments together. It is an unlikely method, yet with Pennell it has a curious fascination. It is as though he were seated at a café with you, a bottle of wine on the table. Every few lines there is a pause as he lifts his glass to his lips, then he continues. But a link has been dropped. The end of the sentence does not chime with the beginning.

But if Pennell cared nothing for the craftsmanship of his literary style, he cared a great deal for the craftsmanship of his bookmaking. Both typographically and from the point of view of reproduction they are as fine as anything done in America. When Pennell said that illustration was dead, he had in mind the infinite pains he himself took with the least of his plates, harrying the publishers, bullying the printers, standing over the presses until the job was one hundred per cent perfect. He was a fine craftsman and his books prove it. I should not be surprised if, when collectors get round to paying high prices for books of the earlier twentieth century, Pennell's, and especially the books of reminiscences, as the *Whistler Journal* and the *"Adventures,"* will be high on the list.

PERSONALITIES IN ART. *By Royal Cortissoz.* Illustrated. 8vo. (Charles Scribner's Sons.)

After Pennell's sledge-hammer sentences, Royal Cortissoz makes easy reading. Most urbane of critics, his style, whether in his printed books or in the articles and editorials which he contributes every Sunday to the *Herald-Tribune,* is the despair of his fellows. If the other critical columns of the American papers were conducted with one-half of the grace and quiet humor that Cortissoz employs, they might be more widely read.

His present book consists of a series of essays on old and modern masters, from Raphael to the members of "291." All are worth reading. With not all will the reader find himself in complete agreement. Cortissoz' appreciation stops short, curiously enough, with Renoir and Degas. At that point the modern battle begins and Cortissoz, allying himself at first with the negative forces, finds himself now in the unhappy position of a man left stranded on the sidewalk. Unable to accept the sometime independents, he can no longer persuade himself that the Academy is a vital institution. Believing, before all else, in sound workmanship, he must be as appalled at the products of the modern academy as he was dismayed by the gaucherie, as he felt it, of Cezanne. What is strange is that he should not have been made aware of the astonishing technical equipment that some of our own moderns bring to their work, a Stella, for example, or a Sheeler, or a Hirsch.

ONE HUNDRED DRAWINGS. *By Abraham Walkowitz.* With critical introductions by Henry McBride, John Weichsel, Charles Vildrac and W. H. Wright. 4to. (B. W. Huebsch, Inc.)

The Walkowitz book is an isolated example of honor being done to an American artist in his own time. The hundred drawings are excellently reproduced. I like especially the six drawings of Isadora Duncan. They catch something of Isadora's monumental power, the rhythmic force that ran through her. And some of the studies of men and women are no less fine. The book makes one regret the more that Walkowitz should all his life have contented himself with ebauches.

THE FOLLOWERS OF WILLIAM BLAKE. *By Laurence Binyon.* With 52 Plates in color and halftone. Large 4to. (Halton and Truscott Smith.)

(Continued on page 96)



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Under Cover

(Continued from page 94)

The Blake book is one of the most fascinating studies I have ever read. I suppose that if one were to assemble a company of Blake's admirers and asked each what was Blake's relation to his own and the succeeding generation, nine out of ten would paint him as an isolated figure, unknown in his own day, neglected after his death, and only resurrected through the pious labors of biographer Gilchrist, six and thirty years later. Yet the truth is that he left a very considerable school, young men who in his later years came under his spell and bore for years to come the imprint of his personality. Edward Calvert, Samuel Palmer, George Richmond, afterward R. A. and a fashionable portrait painter, Frederick Tatham, Henry Walter. Laurence Binyon describes in his introduction how each was brought into the Blake circle.

THE OLD MISSION CHURCHES AND HISTORIC HOUSES OF CALIFORNIA. *By Rexford Newcomb, M.A., M.Arch., A.I.A.* 217 Illustrations. (The J. B. Lippincott Co.)

This volume is a fascinating work in text, illustration and manufacture. It is uniform with Eberlein's "Villas of Florence and Tuscany" and Bynes' "Spanish Gardens and Patios." The Newcomb volume describes the old Spanish houses and in a very delightful way projects them back into the days of the Dons, "of the half-barbaric, half-elegant, wholly-generous and free-handed life led by the Mexican men and women of degree in the early part of this century under the rule of the Spanish and Mexican viceroys." We do not question Mr. Newcomb when he states that six years' field work and thirteen years of research preceded this book which is full of unusually sympathetic understanding of the historical setting of mission architecture. He paints an inspiring picture of the missionary endeavors of those zealous architect-priests who established an unbroken chain of estates from the Bay of San Diego to San Francisco Bay. This was the day of the padres, the golden age of the missions, when the orchards and vineyards throve abundantly, when stone and burned brick replaced plastered pine and cypress, when ditches and aqueducts provided irrigation for stock and domestic purposes, for the baths, milk houses and laundries, and the monks administered all like some vast priestly feudal system.

Amateurs as they were, these padres displayed marked originality in the use of their simple, flat bricks and tiles, as the charming chimney of San Juan Capistrano and the latticed parapet at San Luis Rey will testify. Very fascinating is Mr. Newcomb's tracing of the evolution of the California Mission Style from the influences of the Roman works of Spain, of the Gothic, of the Moorish, of the Renaissance and the Classical Revival, and his study of its distinguishing features as compared with its sister style, the Spanish-Colonial of Mexico.

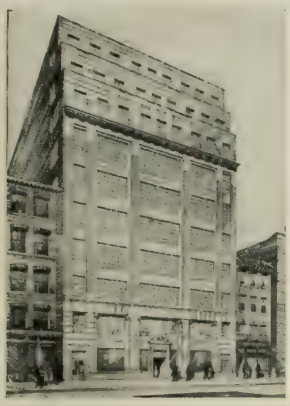
THE MANORS AND HISTORIC HOMES OF THE HUDSON VALLEY. *By Harold Donaldson Eberlein.* 81 Illustrations. (The J. B. Lippincott Co.)

This chronicle is inseparably bound up with the old houses that stand on the bank of the Hudson. The most momentous events of the Revolution occurred in or near the mansions so accurately described in this most fascinating volume. One is the Beverly House, still invested with haunting memories of the ill-fated André and Arnold's black treason; another, Arryl House, its very ruins reminiscent of the day "when the lawn for half a mile was crowded with people, and the waters in front were white with vessels freighted with visitors from neighboring counties, and all the cups, plates, ladies' gloves and slippers bore the image and name of la Fayette." One of the finest examples of American Georgian to be found anywhere in the country is "The Pastures," that stately old Albany house where General Schuyler offered the hospitality of the New World to Burgoyne after he had surrendered his sword.

Other houses are redolent of romance. Few dwellings anywhere are more storied than the dignified mansion of Mount Morris, by turns a tavern, posting house, farmhouse and suburban restaurant. Before its festive doorway there once drew up an unparalleled array of gilt coaches and chaises when President Washington, still resident in New York, entertained at dinner the ladies and gentlemen of his Republican Court. Its chief interest, however, came later with its purchase by Stephen Jumel as residence for that lady of four names, Betsy Bowen, Madame de la Croix, Eliza Brown, Madame Jumel—and a fifth to be added when she married Aaron Burr. The record of her beauty, ambition and folly reads like the romance of an American Becky Sharp.

The Lippincott books on Historic Homes of notable localities have made for themselves a reputation. Published in limited editions of the handsomest character, they have speedily gone out of print, and all the previous volumes, when procurable, now sell at a premium.

(Continued on page 98)



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Under Cover

(Continued from page 96)

THE ART OF ETCHING. *By E. S. Lumsden.* 208 Illustrations. (The J. B. Lippincott Co.)

Muirhead Bone, Frank Brangwyn, Augustus John, Sir Frank Short, Mrs. Laura Knight, and other leading modern etchers combine with Mr. Lumsden to make this text for artists the best all-round course in Etching, with full explanatory notes, ideas, suggestions, and personal methods. Etching, Drypoint, Soft-Ground Etching, Aquatint and all their allied arts are clearly and simply explained. The beginner will find a complete exposition of tools and mordants and will prize a special chapter, "Mistakes and Their Remedy." The advanced student will find valuable analysis of formulae and recipes as used by the great etchers of all times. Working diagrams as well as reproductions from the etching of the 16th century to the present, elucidate the text. It contains the best selected and most complete collection of famous etchings in miniature to be found anywhere.

WALT WHITMAN : A STUDY AND A SELECTION. *By Gerald Bullett.* (The J. B. Lippincott Co.)

This edition is limited to 780 numbered copies in the United States. The most debated, as probably the most misunderstood of American writers, Whitman is unaccountably neglected by a generation which appears to have assimilated his ideas and his ideal without consciousness of their sources. Mr. Bullett's selection of a dozen poems by Whitman is preceded by an admirable, concise study of the poet's life and work. The author has critically, dispassionately, penetratingly, and withal sympathetically shown us, in a comprehensive biography of less than fifty pages, this exultant lover of life, the pagan who knew no reticences, this poet who was born, not made, the babbler who could not hold his peace, the man in all his strength and weaknesses, —the soul that protested too much and the petty seeker of self advertisement. Of the many biographies of Whitman this seems to be the most balanced. It shows both the good and the bad of the man in an even tone, with a conspicuous lack of exaggeration in either direction. Those who love Whitman will find the book a veritable treasure, not only because of the really sympathetic way in which Whitman's character is portrayed, but also because of the charm of the author.

STAINED GLASS OF THE MIDDLE AGES IN ENGLAND AND FRANCE. *By Hugh Arnold.* Illustrated with 50 color plates after water-colors by Lawrence B. Saint. London, A. & C. Black. 8vo.

One of the rarest pleasures for the student of art is to find a small handbook, moderately priced and of reasonable dimension, which does adequate justice to its subject. The thing is so rare as to be almost non-existent. For the most part such books are either too superficial to be of any value, or the author lacks the sense of illustration, has not the tact to choose the dozen essential pictures from the hundred he really needs. It is thus no small virtue in Mr. Arnold that he combines accuracy with brevity and has a positive genius for illustration.

As to the latter qualification, a good part of the credit should go by right to his collaborator, Lawrence Saint. Stained glass windows are the most difficult things in the world to photograph, for they depend entirely on translucence, and translucence is against the first principle of photography. Occasionally good photographs of details are made, almost never an adequate photograph of an entire window. The problem is immensely complicated when one attempts color photography. The Lumiere plate simply will not render the deep reds and blues of early glass, but transposes them into an entirely different key, bearing no relation to the original whatever, sickly, pale, insipid colors. Until Lawrence Saint came along, the problem appeared almost insoluble, so far as color was concerned. The water-colors which enthusiasts were almost as insipid as the color photographs and yet more formless. How should watercolor suggest the slow filtering of light through sombre windows? Saint proved that it could be done. In a series of watercolors which is now owned by the South Kensington Museum he made copies of stained glass of such fidelity that one can almost study the technique of the originals from them. It is these water-colors that Hugh Arnold has reproduced and their excellence lends his book a value that no amount of brilliant description could replace. The fifty plates, which take the history of stained glass from the eleventh to the fifteenth century, mirror almost perfectly the development of the art.

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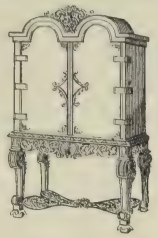
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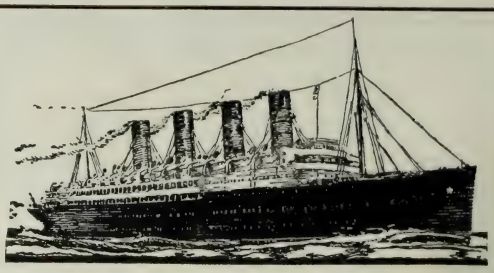
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Date		Day	Steamer	Destination Via
Sept.	1	Wed.	Berengaria	**Southampton:** Cherbourg
"	1	"	Canada	**Beirut:** Providence (R. I.), Azores, Lisbon, Marseilles, Alexandria, Jaffa
"	1	"	De Grasse	**Havre:** direct
"	1	"	Derfflinger	**Bremen:** direct
"	1	"	Geo. Washington	**Bremen:** Plymouth, Cherbourg
"	2	Thur.	Amer. Merchant	**London:** direct
"	2	"	Andania	**Hamburg:** Plymouth, Cherbourg
"	2	"	Dante Alighieri	**Genoa:** Boston, Palermo, Naples
"	2	"	Hamburg	**Hamburg:** Cherbourg, Southampton
"	2	"	Hellig Olav	**Copenhagen:** Christiansand, Oslo
"	3	Fri.	Columbus	**Bremen:** Plymouth, Cherbourg
"	3	"	Ohio	**Southampton:** Boston, Cherbourg
"	4	Sat.	Adriatic	**Liverpool:** Cobh
"	4	"	Bremen	**Bremen:** Cobh
"	4	"	California	**Glasgow:** Londonderry
"	4	"	Carmania	**London:** Havre
"	4	"	Conte Biancamano	**Genoa:** Gibraltar, Naples
"	4	"	France	**Havre:** Plymouth
"	4	"	Homeric	**Southampton:** Cherbourg
"	4	"	Lapland	**Antwerp:** Plymouth, Cherbourg
"	4	"	New Amsterdam	**Rotterdam:** Plymouth, Boulogne
"	4	"	Samaria	**Liverpool:** Cobh
"	7	Tues.	Reliance	**Hamburg:** Cherbourg, Southampton
"	8	Wed.	Mauretania	**Southampton:** Plymouth, Cherbourg
"	8	"	Pres. Roosevelt	**Bremen:** Plymouth, Cherbourg
"	9	Thur.	American Banker	**London:** direct
"	9	"	Chicago	**Bordeaux:** Vigo
"	9	"	Republic	**Bremen:** Cobh, Plymouth, Cherbourg
"	9	"	Stuttgart	**Bremen:** Plymouth, Cherbourg
"	9	"	Westphalia	**Hamburg:** Boston, Cobh
"	10	Fri.	Providence	**Marseilles:** Boston, Palermo, Naples
"	10	"	Suffren	**Havre:** direct
"	11	Sat.	Cameronia	**Glasgow:** Londonderry
"	11	"	Carinthia	**Liverpool:** Cobh
"	11	"	Cedric	**Liverpool:** Boston, Cobh
"	11	"	Gripsholm	**Gothenburg:** direct
"	11	"	Leviathan	**Southampton:** Cherbourg
"	11	"	Minnewaska	**London:** Cherbourg
"	11	"	Olympic	**Southampton:** Cherbourg
"	11	"	Orca	**Southampton:** Cherbourg
"	11	"	Paris	**Havre:** Plymouth
"	11	"	Pennland	**Antwerp:** Plymouth, Cherbourg
"	11	"	Rotterdam	**Rotterdam:** Plymouth, Boulogne
"	11	"	Sierra Ventana	**Bremen:** direct
"	11	"	Tuscania	**London:** Plymouth, Havre
"	14	Tues.	Duilio	**Genoa:** Naples
"	14	"	Edison	**Piraeus:** Boston, Patras
"	14	"	Frederik VIII	**Copenhagen:** Christiansand, Oslo
"	14	"	Stavangerfjord	**Oslo:** Bergen, Stavanger, Christiansand
"	15	Wed.	Aquitania	**Southampton:** Cherbourg
"	16	Thur.	Albert Ballin	**Hamburg:** Cherbourg, Southampton
"	16	"	Amer. Shipper	**London:** direct
"	16	"	Braga	**Beirut:** Providence (R. I.), Azores, Lisbon, Piraeus, Salonica, Constantinople, Constanza, Jaffa
"	18	Sat.	Baltic	**Liverpool:** Cobh
"	18	"	Belgenland	**Antwerp:** Plymouth, Cherbourg
"	18	"	Berlin	**Bremen:** Plymouth, Cherbourg
"	18	"	Caronia	**London:** Plymouth, Havre
"	18	"	Laconia	**Liverpool:** Boston, Cobh
"	18	"	Majestic	**Southampton:** Cherbourg
"	18	"	Minnekahda	**London:** Boulogne
"	18	"	Orduna	**Southampton:** Cherbourg
"	18	"	Ryndam	**Rotterdam:** Plymouth, Boulogne
"	18	"	Transylvania	**Glasgow:** Londonderry
"	21	Tues.	Conte Rosso	**Genoa:** Naples
"	21	"	Estonia	**Danzig:** Copenhagen
"	21	"	Luetzow	**Bremen:** direct
"	21	"	Resolute	**Hamburg:** Cherbourg, Southampton
"	22	Wed.	Arabic	**Hamburg:** Plymouth, Cherbourg
"	22	"	Berengaria	**Southampton:** Cherbourg
"	22	"	Pres. Harding	**Bremen:** Cobh, Plymouth, Cherbourg
"	22	"	Rochambeau	**Havre:** direct
"	23	Thur.	American Trader	**London:** direct
"	23	"	Roussillon	**Bordeaux:** Vigo
"	23	"	Thuringia	**Hamburg:** Boston, Cobh
"	23	"	United States	**Copenhagen:** Christiansand, Oslo
"	24	Fri.	Drottningholm	**Gothenburg:** direct
"	24	"	La Savoie	**Havre:** direct
"	25	Sat.	Caledonia	**Glasgow:** Londonderry
"	25	"	Celtic	**Liverpool:** Boston, Cobh
"	25	"	France	**Havre:** Plymouth
"	25	"	Franconia	**Liverpool:** Cobh
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"	25	"	Orbita	**Southampton:** Cherbourg
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"	28	Tues.	Muenchen	**Bremen:** Cobh
"	29	Wed.	Geo. Washington	**Bremen:** Plymouth, Cherbourg
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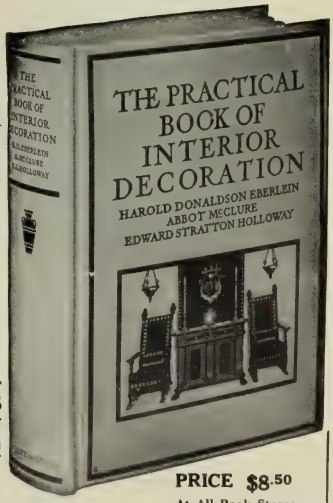
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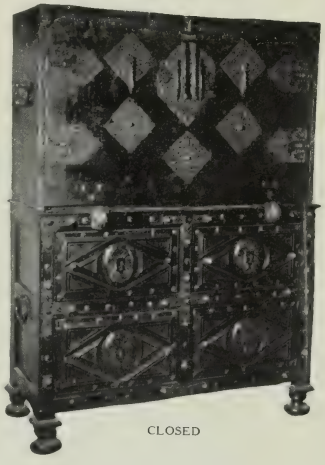
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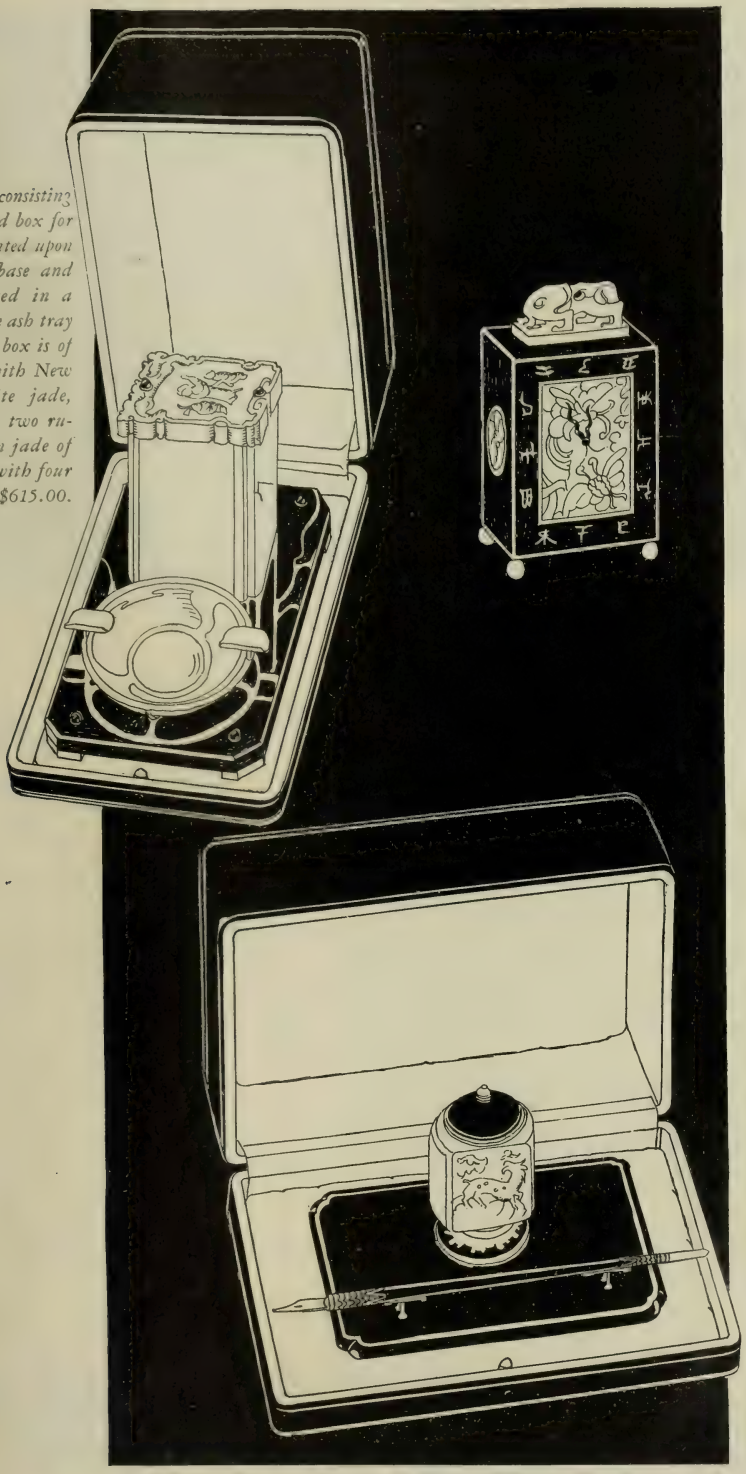
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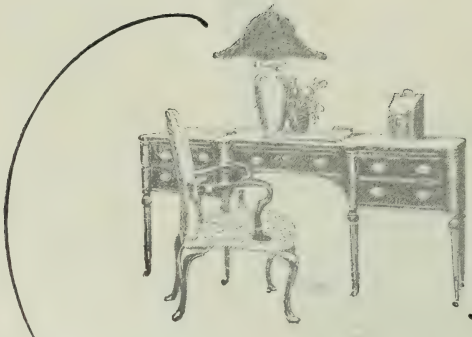
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The great charm of this lovely chair lies in its rich antique covering table and screen are in delightful proportion

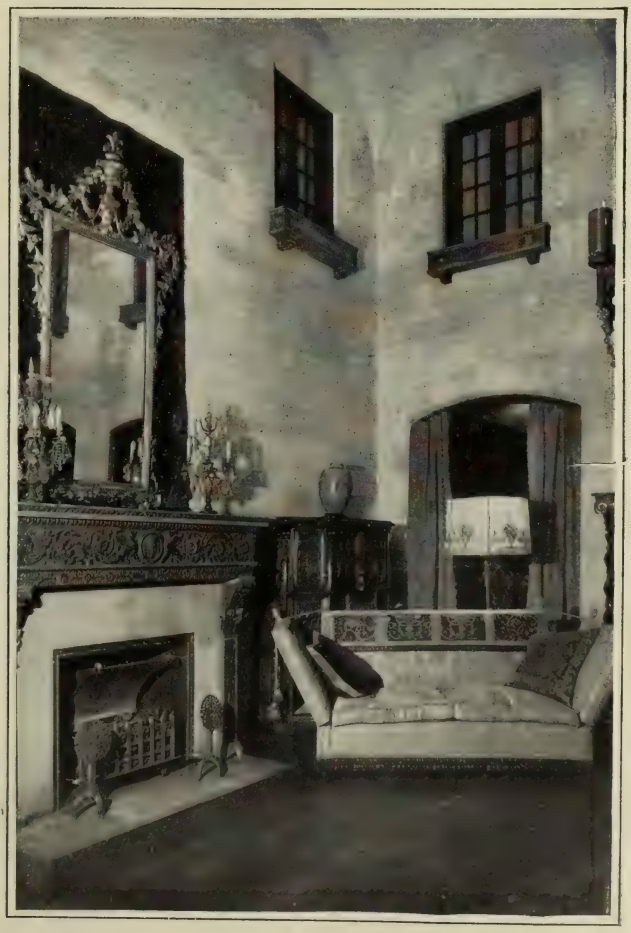
This armchair and smoke-table, in the very spirit of Georgian English, are examples of perfect simplicity and of perfect beauty



execute begin with the very fundamentals—the walls, the ceilings, stairs, floors, mantels—in fact, with the architectural details. From there we advance toward a complete and balanced whole. Furniture, specially designed and executed with consummate artistry, exclusive hangings, lovely lamps, tapestries, floor coverings—it is with these rare and beautiful things that we compose those lovely pictures that are found in the Hampton Shops.

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Antiques
Shops
New York

Luella gets her DUO-ART

SYNOPSIS

A little story of today in which a world-famous performer—the Duo-Art—first entices Luella's Boy Friend away from her, then brings him back, and finally makes everybody happy.

CHARACTERS

Mrs. Perkins — *Mrs. Gilbert*
Luella Perkins — *Mr. Gilbert*
Salesman — *John Gilbert*

ACT I

SCENE—*Gilbert home. Mrs. Perkins and daughter calling.*

MRS. P.: This room looks better somehow.

LUELLA: It's the new Duo-Art piano. Oh, Mom, why don't we buy one?

MRS. P.: Sh—here's Mrs. Gilbert.

MRS. G. (*entering*): Well, you folks *are* strangers. John will be sorry he didn't stay home tonight. Luella, why didn't you amuse yourself with the piano?

MRS. P.: Oh, Luella can't play without her notes.

MRS. G.: She could play this piano. If you don't want to use the keyboard, you simply put in a music roll and the piano does the rest—loud, soft, fast, slow, whatever you like.

LUELLA: I know John's nuts on the Duo-Art. Oh, Mom, why don't we buy one?

MRS. P.: Sh—we have a beautiful piano, Luella.

LUELLA: Beautiful, but dumb, Mom. Jane's folks have a Duo-Art. It does everything but cook. It plays jazz, operas, the classics, just everything.

MRS. G.: Mr. Gilbert likes best the song rolls with the words printed on them.



"IT'S THE NEW WEBER DUO-ART"

MRS. P.: I didn't know your husband sang.

MRS. G.: Neither did he. He just couldn't resist humming the words when he was playing the rolls, and suddenly discovered he had a voice. Now everybody who comes in wants him to sing.

LUELLA: Oh, Mom, let's buy one! The crowd would come to our house if we had one. Now he—I mean they—go to Jane's.

MRS. P.: Sh—Luella, I don't want another piano, and if I did I can't afford it.

MRS. G.: Oh, everybody can afford a Duo-Art. The Aeolian people are perfectly sweet about arranging payments to suit your convenience. They'll even make a wonderful allowance on your old instrument.

LUELLA: Oh, Mom, do buy one!

MRS. P.: We must go. Tell John we haven't seen him for a long time.

MRS. G.: When the boy gets home from work, he says nothing rests him like music, and he just must have it.



"WHY, I NEVER SAW SUCH A BEAUTIFUL PIANO. IT'S LOVELY, JUST AS A PIECE OF FURNITURE."

ACT II

SCENE—*Aeolian ware-room. Mrs. Perkins and daughter interviewing a Salesman. The following day.*

MRS. P.: My daughter dragged me here, but frankly, I'm not going to buy. I'd like to get rid of the piano we have now. It simply doesn't belong in my living-room.

SALESMAN: Wouldn't a period piano solve the difficulty? I'd like to show you some.

LUELLA: Oh, Mom, look at this Florentine. Wouldn't it be perfect with those other Italian things!

MRS. P. (*thawing*): Why, I never saw such a beautiful piano. It's lovely, just as a piece of furniture.

SALESMAN (*seating himself and running his fingers over the keys*): It sounds just as beautiful as it looks. Have you ever heard the famous "Weber" tone before?

MRS. P.: Why, that is perfectly exquisite. It reminds me of a rich contralto voice—so deep and musical. (*A pause*) But we have a piano.

SALESMAN: The Company will make you a very generous allowance for your old instrument.

MRS. P.: I'll admit I'm interested. Please tell me just what "Duo-Art" means and what it is.

SALESMAN: Duo-Art means "two arts"—your art and the art of others. Your art, because you can play the instrument yourself either by hand or with a music-roll that allows you to put in your own expression. Others' art because, with special rolls, you can listen to the actual playing of great pianists like Paderewski, Hofmann and scores of others.

MRS. P.: But is it *really* their playing? That doesn't seem possible.

SALESMAN: I'll admit it seems too wonderful to be true. But look at this. (*Goes to a cabinet and takes out a roll.*) Here's Paderewski's "Minuet," interpreted by Paderewski himself. (*Unwinds roll a little and shows a signed statement printed on it. Reads*): "This music roll is my interpretation. It was recorded by me for the Duo-Art, and I hereby authorize its use with that instrument. (Signed) I. J. Paderewski."

MRS. P.: That sounds convincing. May we hear the roll, and see if it does, also? I've heard Paderewski play this as an encore several times. (*The roll is played. Both Mrs. Perkins and Luella listen raptly. At its close, Mrs. P. is manifestly deeply moved.*)

LUELLA: Oh, Mom, isn't it gorgeous? Do let's get one.

MRS. P.: May I use your telephone? Luella! I'm going to ask your father to take us to lunch and come back here with us afterwards.

LUELLA (*rapturously*): Oh, Mom, you dear.



"IT'S A PARTY EVERY NIGHT NOW, SINCE WE GOT THE DUO-ART"

ACT III

SCENE—*Interior Perkins home. Mr. and Mrs. Gilbert calling a week later.*

MRS. G.: We hesitated about coming in.

MR. G.: Yes, we didn't want to intrude on a party.

MRS. P.: It's a party every night now since we got the Duo-Art. "The gang's all here."

MRS. G.: Yes, John told us you had a Duo-Art.

MR. G.: Oh, there's the young rascal now. I see he has on his favorite—"Just a Wearyin' for You."

MRS. P.: John sang it as a solo once this evening and Luella has just put it on again.

JOHN (*coming up*): Hello, folks. You're just in time for a Charleston lesson. Line up!

MRS. P.: They've even got me into it and I haven't danced in years. Somehow I find even I can dance when the Duo-Art plays. You see the dance beat comes in the right place and not where some good-natured player who really wants to dance puts it. Oh, there's the Browns coming in. Excuse me a moment.

LUELLA (*approaching*): Good evening. You people ought to have come earlier. Paderewski, Bauer, Grainger, Hofmann and all the great players were our guests. At least, we had their magic finger work even if we couldn't see them.

JOHN: Yeah, you missed the grand concert. We always have one before we dance. I'm beginning to know the difference now between Debussy and Berlin.

LUELLA (*softly*): I'm so glad you and Mr. Gilbert have come. I'm so happy!

MR. G.: Yes, a Duo-Art does make a difference, doesn't it?

JOHN: We were just getting ready to ask you to give us your Duo-Art for a wedding present.

MRS. G.: A wedding! Why, you blessed children!

MR. G.: You can have John, young woman, but you can't have my Duo-Art!

LUELLA: How funny! That's just what Mom said. She said she'd give me up, but nothing on earth could make her give up her Duo-Art.

JOHN (*impudently*): Well, they haven't stopped making Duo-Arts, have they?

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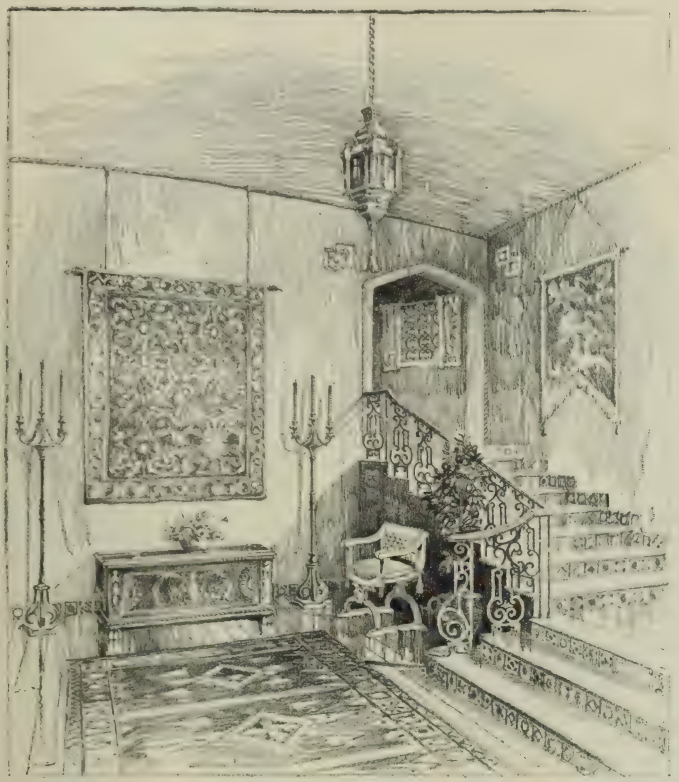
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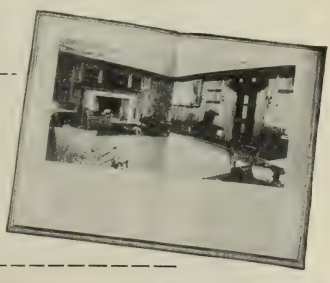
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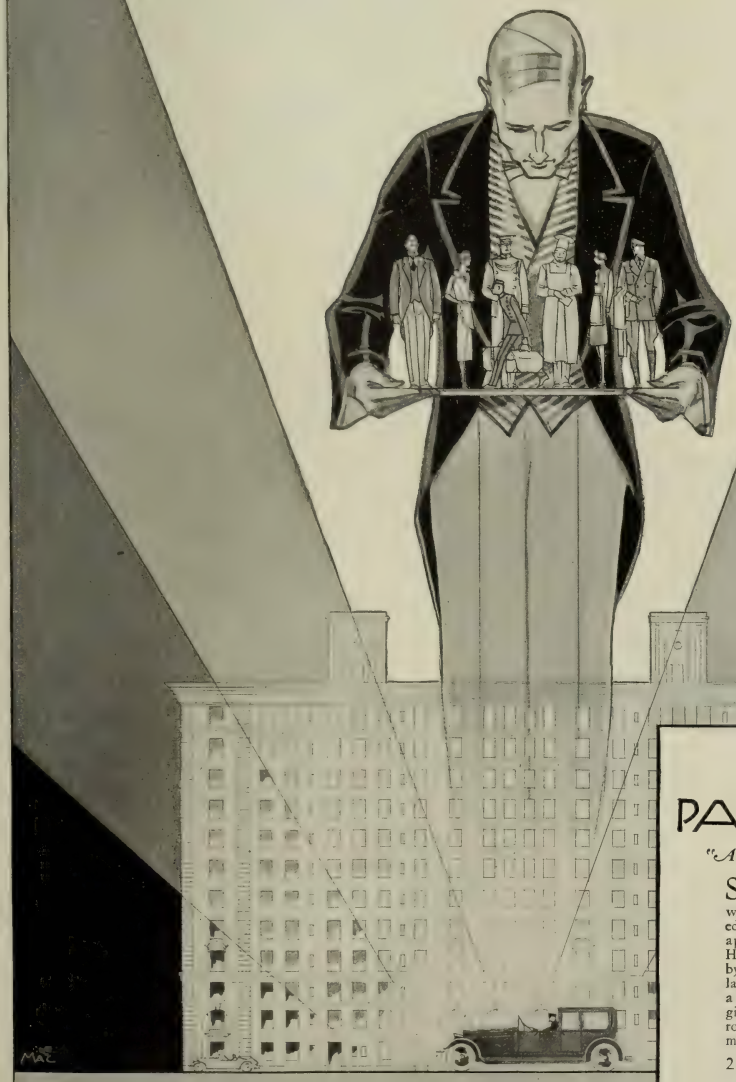
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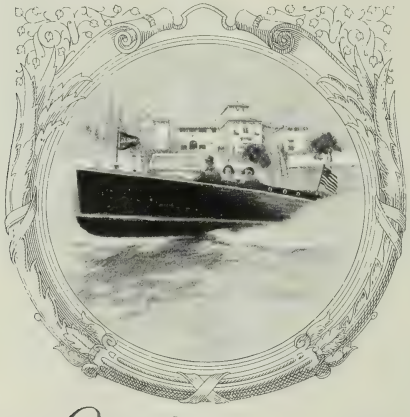
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— thus America's most distinguished actress characterizes the Willys-Knight Great Six

"I think this car should find favor with anyone possessing a sense of the unusually desirable and beautiful"...

Ethel Barrymore

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Motordom's Hall of Fame gains still another illustrious member through Miss Barrymore's personal commendation of the Willys-Knight Great Six.

* * *

The first modernly engineered . . . modernly designed car presented in America.

The first to offer the most progressive engineering practices of Europe combined with new and greatly improved standards of American performance.

Introduced early last year, it was only a matter of months until the Willys-Knight Great Six achieved first place in the fine car field.

* * *

To the American owner, this distinguished new-type automobile brings the same type of power-plant used in the most costly cars of Europe—Daimler-Knight of England, Minerva of Belgium, the German Mercedes, Panhard and Voisin of France . . .

The Knight sleeve-valve engine—patented, protected, exclusive—which other manufacturers would pay millions to get.

An engine you'll never wear out . . . the only automobile engine in the world that actually *improves* with use . . . the only engine that grows smoother and more powerful with every mile.

In this modern, extremely efficient motor of the Willys-Knight Great Six, you have one of the great features responsible for the sale of more than 38,000 of these superb Sixes in its first 18 months . . .

A success-record never before equalled in the same length of time, we believe, by any luxury car.



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America's foremost character actress

With no carbon troubles . . . no valves to grind . . . no springs to weaken . . . the Willys-Knight Great Six cuts upkeep costs in two . . .

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Here is a car whose motor is simplicity itself . . . with 118 to 158 less parts than any other . . .

A motor that requires practically no adjustments, no repairs . . . it is practically fool proof and wear proof.

A car that stays out of the repair shop and in your service, day in, day out . . .

Owner after owner will tell you he has never been without the use of his Willys-Knight car, because of engine troubles, for a day or a single hour.

* * *

From the first turn of its sleeve-valve motor, the most powerful, most highly efficient, the quietest in operation of all cars of its type or class, the modernly-engineered Willys-Knight Great Six *gains* in power, *gains* in efficiency, *gains* in smooth and silent running with every mile.

Thus you need never be disturbed about that weakness common to all less modern cars—their tendency to become noisy, less powerful, less efficient, after a few tens of thousands of miles.

* * *

With its power-plant lending itself so marvelously to flexible, high-torque development, the Willys-Knight Great Six has upset all previous ideas of motor-car speed and power.

Super-efficient, it has established standards for smoothness and quietness of operation and records for economy beyond anything ever before achieved. No other type of car can give you such brilliant performance.

Don't fail to examine and drive this super-powerful, exquisitely beautiful Willys-Knight Great Six at your earliest opportunity . . .

Its unique Knight sleeve-valve motor in the superbly-built Willys-Knight chassis has been surrounded with such luxury and elegance and comfort that leading engineers universally consider the famous Willys-Knight Great Six one of the world's finest automobiles.

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The new Willys Finance Plan means less money down; smaller monthly payments; and the lowest credit cost. Ask your Willys-Knight dealer for facts and figures.

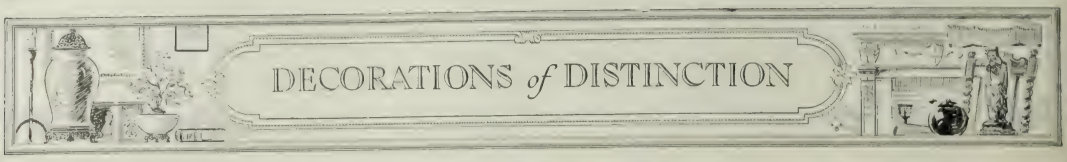


Willys-Knight Great Six Touring $1750; Roadster $1850; 4-passenger Coupe $2195; 5-passenger Sedan $2295; 7-passenger Sedan $2495. Prices f. o. b. factory and specifications subject to change without notice.

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Under the Direction of ELIZABETH LOUNSBERY

THE unrealized beauty that exists in almost every house, can be made real with but little effort, in the fall renovation, in supplying the needed occasional piece of unusual and interesting furniture or suitable hangings to serve as an effective background.

Italian peasant bird cages and colorful Venetian mantel brackets are other items of decorative interest, together with a varied assortment of lovely boxes, pieces of Italian and Spanish pottery, banjo bottle lamps with pleated batik paper shades and unusual waste baskets and door-stops. A rush seated Spanish peasant child's chair with a painted frame and safety crossbar is one of the many desirable pieces of furniture shown, with its graceful design.



Glass vase, with metal grape vine decoration, filled with artificial Chinese lantern flowers. Triple refectory table candlestick, brass or pewter; Corean brass stirrup ashtray and Cellini table bell. Courtesy of Mitteldorfer Straus

Here and there such charming things as can be found at the Mitteldorfer Straus studio may be added as a distinctive touch and the winter setting given new interest. Among the more recent importations of this studio, other than the articles illustrated, are to be found walnut hanging shelves backed with brilliant peasant linens; brass wall brackets for pots of ivy or flowers; occasional tables and coffee stands and checked oilcloth in red, black and gold or with green, that offers an especially practical material for bathroom or kitchen curtains.

The undeniable charm of flowers, in all the beauty of their natural coloring, finds expression in the work of Arthur Lasslow in painted panels and screens. Against green tinted walls or in a Colonial dining room, paneled in white, these lovely touches of color are well placed. For the bedroom or boudoir or over-mantel treatments, they also have a distinct appeal.



Oval floral painting, 26" x 36", natural colorings, in dull gold frame. Flower decorated antiqued leather covered box, 9" x 13" x 9", with bronze mounts and claw feet. Courtesy of Arthur Lasslow

In painted screens, made of the finest grade of cowhide, the selection includes conventionalized period decorations as well as graceful designs of flowers, lavishly displayed in urns against a background of Italian skies. Painted leather covered boxes, tea trays and hunting subjects for wall decorations are also included.

Lighting fixtures made by the Charles J. Weinstein Co., comprise not only those great

(Continued on page 22)



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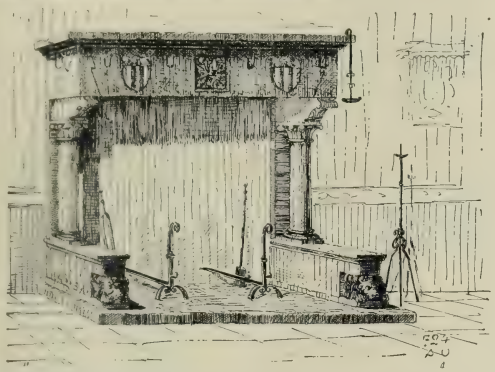
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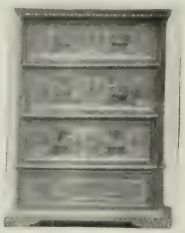
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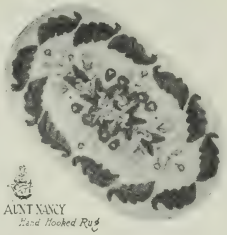
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Is this new Smoker's Lamp. Made of wrought iron stand - detachable metal ship ash tray - Metal cigarette pot. Parchment shade -

Another New Aunt Nancy Hand Hooked Rug

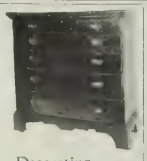
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Centerpiece of colored crystal fruit, electrified, on a silver plated bowl. Diam. 11½". Dresden 11" figure intended for lamp base. Candelabra, one of pair, 12" x 15" with green and gold mounts and all crystal. Courtesy of the Charles J. Weinstein Co.

chandeliers that shine down upon us in showers of sparkling crystal, like bursting rockets, from the domed ceilings of theatres and large public buildings, but any type of crystal fixture that is made in colored or clear glass. Side brackets with green and gold mounts, bronze or pewter that lend themselves gracefully to living-room and bedroom side walls, are to be found in a variety of designs, likewise a number of dainty Dresden figures to be mounted for boudoir lamps.

Decorative table centerpieces made of colored crystal flowers and fruit, that conceal electric bulbs and thus produce a rainbow glow of color as a table setting, are also to be had. A unique accessory supplementing the lighting fixtures, here, is a mahogany cellarette wagon resembling a tea wagon. This contains a nickel mounted glass case which rises from the lower shelf to the top of the wagon, automatically, when the doors of the case are opened. It is equipped with silver cigarette and cigar boxes, ash trays, a complete after-dinner coffee service and liqueur glasses. By closing the doors of the case the wagon then becomes a most convenient serving table easily wheeled about.



Spanish XVIIth century kitchen bracket, decorated in dull gold and polychrome colorings. Adaptable as hanging bookshelf. Manises pottery vase in blue and white. Courtesy of Hispanic Arts, Inc.

In the studio of Edward Thorne, lighting fixtures and lamps are again a specialty. Every effort to relieve them of the commonplace is made and a careful study of consistent design is applied in their production. Charming French-Chinese decorations, that now prevail in popular use, vie with the copies of old prints and hand-blocked linens, such as in the Napoleon pattern, showing his first victory, and Napoleon in Egypt. The toile patterns too are much in favor.



Italian pottery lamp, 24" extreme height, and 18" shade with red, blue or mauve toile de Jouy decoration. Courtesy of Edward Thorne, Inc.

Hand-drawn maps are also produced in this studio in skilfully painted detail, one group showing the world in four panels, intended as murals for a bank building and screens painted to harmonize with any interiors.

At the galleries of Hispanic Arts the interest centers in all

(*Continued on page* 24)

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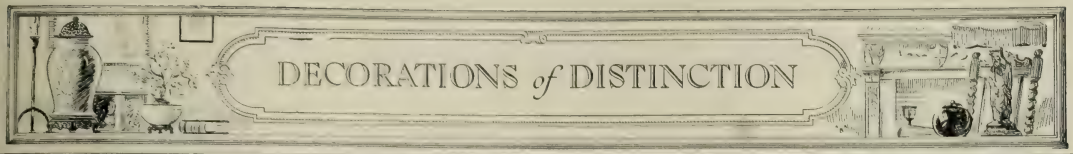


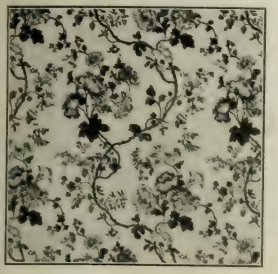
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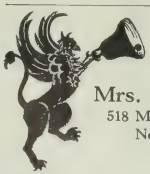
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Maple dressing table, adapted from early American lines, with Congressional mirror, 14" x 26", old brass candlesticks, black lacquer jewel box, silk lined and inlaid with mother-of-pearl, and pine shoe box. Courtesy of Gehrke & Simon

things Spanish. Here are to be found the highly decorated beds that bring a gay touch of color to the Spanish bedroom, together with Alpujarra rugs and antique velvets and brocades. Fine old tables with graceful iron stretchers, varqueños inlaid and ornamented with metal arabesques over velvet; Talavera pottery and the rare mellow toned Retiro that is represented in a pair of unusual bulb vases.

Breathing of the old world, too, is a gilded coffer with polychrome decorations, such as was used in the presentation of titles to nobility, that vies in beauty with the seventeenth century brackets, like the one illustrated. These not only found their place in the Spanish kitchen but were used as well, in churches, near the altar, to hold the smaller accessories used throughout the service. Iron grilles of various types and antique mirror frames are other important features of these galleries.

At the shop of Gehrke & Simon is a comprehensive collection of furniture, made from old woods. Just as the maple dressing table, illustrated, was adapted along early American lines to harmonize with an original maple bureau or bed, so old wood has been applied to mirror frames, tables and chairs, suitable for the early American interior.

Flower prints and landscapes of the nineteenth century Italian school, that have once more come into vogue as charming notes of color, are also to be had here, and for the bird lover there is a mahogany framed cage of such adequate proportions as to delight the heart of any songster. Old shelf clocks, candlesticks and fascinating odds and ends that lure the collector of old things are to be found in profusion.

The Booklovers Bindery, conducted by one who has devoted years to the study and production of rare editions abroad, offers not only an enticing display of beautiful bindings to the book lover but an infinite variety of accessories, made by a staff of expert craftsmen, to the discriminating buyer who is looking for superior work in leather.

Even in these the book form prevails, as in the miniature desk sets that consist of tiny volumes to hold pens, rubber bands, stamps, etc., and in the leather covered match and cigarette boxes. It appears again as a playing card container and as a complete bridge set with two packs of cards, a pencil and score pad. Bookends are another interesting presentment — some with their gold imprints of full rigged ships — some merely tooled and others mounted with charming old French or English color prints.



Writing folio, 10" x 12" in blue, red, brown or green morocco with pure gold tooling, silk lining and silk-processed old print inlay. Book form complete bridge set, same colorings, also leather covered bookends with old French prints. The miniature desk set comprises five leather covered book forms with bookends. Courtesy of The Booklovers Bindery, Inc.

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The object of these pages is to furnish our readers with a dependable group of merchants dealing in the major and minor accessories of interior decoration. The advertisements represented cover only a small part of the field, and in order to have this department serve your every need in matters pertaining to home decoration we have appended below a list of suggestions that may be helpful to you.

It will result to your greater satisfaction if before you purchase you write us for literature pertaining to any of the articles listed, and if the object you are in need of is not there, simply let us know what you want and we will furnish you with complete information, booklets, prices and other data which will be helpful in making the most appropriate selection. Simply place a check mark alongside of as many of the articles listed as you are interested in and we will secure for you complete information.

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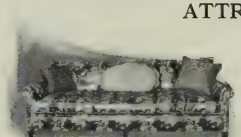
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HARRIETT C. BRYANT
Early American Wall Papers in Replica

Some early XIXth Century Wallpapers—Although wallpapers may not strictly be collectors' items, the recent interest in and development of suitable installations for collections of various sorts, make them of necessity peculiarly interesting to collectors. Those who have a leaning towards early American objects will be, therefore, interested to learn that Miss Harriett C. Bryant has recently received from France reproductions of some of her newer finds in old wallpapers. There is one particularly fine one in blue and gray with a vignette in colors showing the battle between the Constitution and the Guerriere alternating with a vignette portrait of Commodore Hull which was taken from the Gilbert Stuart portrait now in the Metropolitan Museum. This paper, of 43 blocks, was originally made in 1813 or 1814. Another fine paper, which came from a house in Dedham, Massachusetts, where it has been for over a hundred years, has charming landscape vignettes, was designed by Bonard in 1842 and has 82 blocks. Another, showing a clipper ship and a very French idea of what a house in America was like, came from a house in North Adams, Connecticut, and was imported for his own dwelling, by a Frenchman resident there in 1856. This paper has also been found, in different colours, in Pennsylvania. Miss Bryant has another paper on the way which should be very interesting. It is an American paper, made about 1850, showing, in vignettes, views of the Battery, Wall Street, and the Mint as they were in 1812. The views are in very fine line drawing and have the qualities of an etching.—From an article in the American Art Comment of The Connoisseur.

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First of all, it is an anniversary memorial to 150 years of freedom, inaugurated by the Declaration of Independence. Through pageantry, parade, and special ceremonies, the underlying motive of the celebration will be kept uppermost in the minds of millions of visitors who will come to Philadelphia during that period.

In its entirety, it will constitute a complete survey of the progress made in the last one and one-half centuries. Art, science, education and economics will be illustrated by their most modern applications, and, in many cases, by exhibits tracing the development of certain phases of these from their earliest records.

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Official participation on the part of fourteen foreign nations assures an exposition of international proportions. The products of twentieth century civilization from the four quarters of the globe will be focused for a time at this event, designed primarily for patriotic and educational purposes.

The Sesqui-Centennial should serve as a fountain-head for new energy and inspiration which will lead humanity to fresh fields of endeavor.

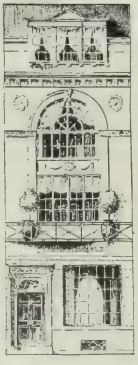


The outward expression of true gentility is largely a matter of manners and clothes. One's manners are in one's own hands, but it behooves a gentleman to select a tailor whose ability is beyond question.

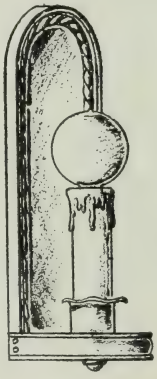
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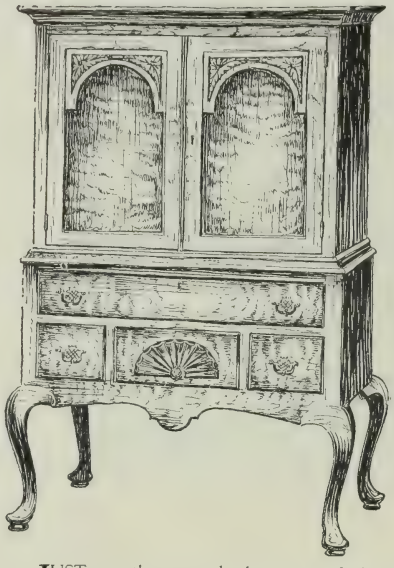
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Fireplace in the home of Mr. James T. Warburg, William Lawrence Bottomley, Architect. Photo © by John Wallace Gillies.

November is the month when we return to the inside of our homes for warmth, brightness and good cheer. Therefore

The November issue of

Arts & Decoration

begins with a most interesting and valuable article about

Fireplaces

Illustrated with some of the most beautiful pictures of fireplaces that have ever been presented — the old and new Spanish fireplaces; a fireplace from an Italian palace, Tudor fireplaces, the quaint stone and panelled fireplaces of early American days and every other variety that suggests warmth and charm and indoor beauty.

Some Famous Firebacks (Illustrated)

An article on old French firebacks is a captivating feature in the November issue, illustrated with some photographs of the firebacks in palaces of the time of Louis XIVth, XVth, XVIth and some very quaint bronze firebacks from the Little Trianon and from the old Fontainebleau palace.

Firescreens also Absorb the Attention in this Issue

Some interesting novelties will be shown in unusual modern wrought iron and bronze fire screens.

The English Cottage Type of House Adapted to American Living

C. Stanley Taylor will continue his series of period houses adapted to modern conditions. This time he will write about and illustrate the English Cottage type of house with all its homelike qualities adapted to American country life.

The Forthcoming Musical Season

A series of musical articles which will appear from time to time during the winter will start in the November issue. This will be an account of what musical treats are being prepared for us at the opera, by the symphony orchestras and by the famous individuals who will appear in concert.

Getting the Casement Window Ready for Winter

A review of Art in New York will start in this number, by Louis Kalonyme.

Several very beautiful new homes, richly illustrated, will be shown with articles on fine interiors and their fittings.

And many practical articles of value to the home-builder and homemaker.

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Dwight James Baum, Architect — *Photo by J. W. Gillies*

The Long Island residence of Arthur Hammerstein, Esq., Elizabethan in character, with its interesting half-timber construction, brickwork and picturesque roofline

OCTOBER, 1926 — Vol. XXV, No. 6

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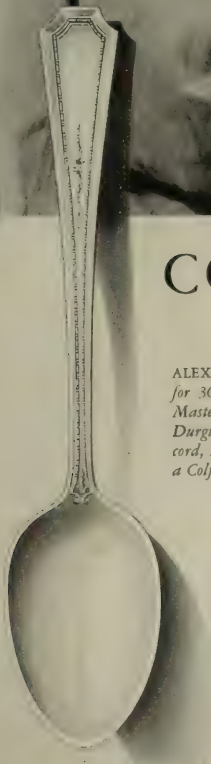


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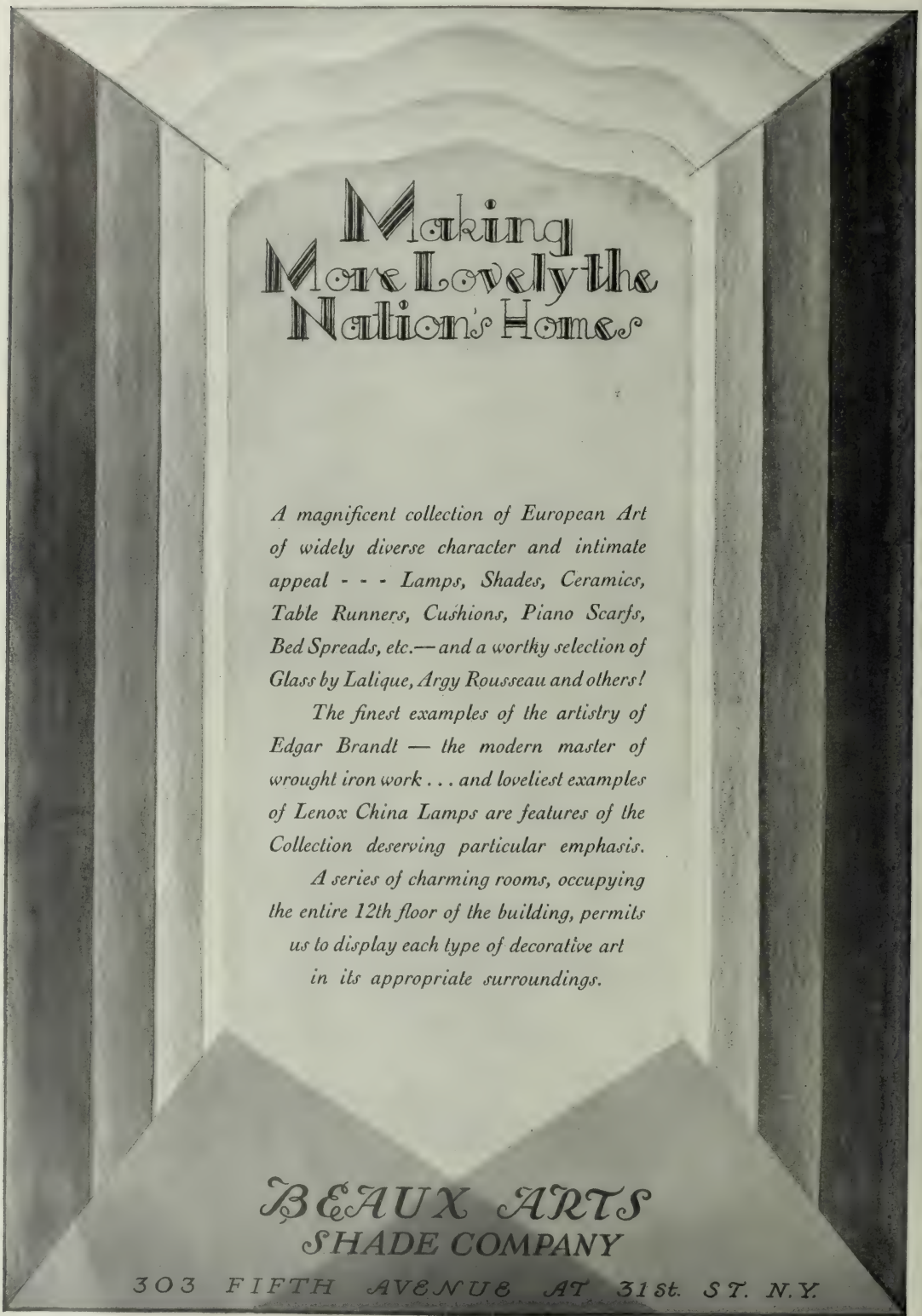
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In the above illustration, a water pitcher, goblet, liqueur, and finger bowl from our new table series, are featured. Wines, champagnes, cocktails, tumblers, decanters, and dessert plates are also obtainable. A specialty is made of rose and gold, and green and gold, which colors have recently become so popular. The centerpiece and candlestick shown may be had in colors to match. At the left is pictured one of the newest and most graceful of vases.

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This little group above shows three interesting specimens, in Bassano, of reproductions of the antique, such as bowls, indented jugs, etc.

Centre: The brilliantly colored parakeet on a white stump is unusually attractive when arranged with flowers. A covered dish suitable for bonbons, marmalade, etc., is shown, and the urn has a quaint basket-of-flowers decoration.

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William Lawrence Bottomley, Architect *Photograph by S. H. Gottscho*

"Hickory Hill," a rambling, weathered house of great age and tranquility of spirit, recently restored, lies bathed in a pool of sunshine at Brookville, L. I., where the ground is flecked by the dancing shadows of apple, locust and maple. Below, in front, a pool of deep shadows reflects the cool grayness of the manor and the colorful autumn foliage

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

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Restoring a Long Island Manor

More Than Two Centuries Old, "Hickory Hill" Provides an Important Contribution to Early American Architecture. While the Interiors Serve as Glorified Examples of Colonial Decoration

William Lawrence Bottomley, Architect

By JANET HOWISON MARSH

PERHAPS one of the most important contributions to early American architecture that has been made in recent years is the restoration of the old Hickory Hill house at Brookville, in the Wheatly Hills section of Long Island, which has stood on its present site, so far as antiquarians are able to judge, for more than two hundred years and, but for minor alterations, is to all intents and purposes the same as it was when the Stuarts returned to the English throne and this country was its most recently acquired possession.

Interest in these truly delightful examples of early American architecture increases in the ratio of their disappearance and to reclaim a fine specimen from further decay and adapt it to modern conditions in such a wholesome, happy way, as in the case of Hickory Hill, is of vast moment at a time when the great museums of the country are aiming to secure such relics or integral parts of them that have escaped the hands of the vandal and install them for the benefit of future generations.

The long, low Manor house, covered with hand rived oak shingles, is sympathetically environed in the heart of an ancient apple orchard and a grove of towering locusts where, in the spring, it is literally buried in a perpetual storm of pink petals, shed at the will of every vagrant breeze with the air about rich with the scent of the blossoms. Fine and upstanding, it shows none of the scars of battle with which time and the elements have dealt heavy blows to so many of the early American relics, or if there were such, they have been successfully obliterated. Today one sees a gracious old house spreading its arms wide open in hospitable fashion, looking out upon the world in a happy, even whimsical manner, but always with a genial air of welcome.

Set very far back from the road, probably a distance of 400 feet, the house is reached through a long avenue of maple trees, leading up to the entrance, now located in the wing of the building. The very location of the house itself is a significant fact in determining its architectural status in the community in Colonial days, for the ordinary farmhouse of the period stood close to the road while the fine houses were invariably set back as with Hickory Hill.

According to tradition, Hickory Hill was built by one of the Townshends, a descendant of the family of great antiquity in Norfolk County, England, who settled in this country in an early day were all men of importance in the Colonies and the old homesteads they left behind them testify to their domestic leanings and interest in the development of the country. Among them are Raynham at Overbrooke, Pa.; Little Raynham, the family seat of the Soloman Townshends at Oyster Bay, and Hickory Hill now occupied by a lineal descendent of the Townshend family.

While originally settling in Connecticut, many of them migrated to Long Island in Oyster Bay and vicinity and as near as can be learned the present property came into the possession of one Mrs. Jonathon Townshend along about the middle of the 17th century, there being documentary evidence of such a deed having been recorded in a place called Norwich, which has since disappeared from the map, in which the property, previously granted to Mrs. Townshend was turned over to one of her sons. To establish the precise age of the old landmark is difficult but, according to William Lawrence Bottomley, architect of the restoration, it would seem, from the type of construction and the appearance of the timbers to be one of the oldest houses on Long Island, as old as Little Raynham if it did not antedate it by a few years.

"The house," says Mr. Bottomley, "has every indication of having been built in 1720 or even earlier, the same time similar work was being done in Connecticut, which seems rather odd until one remembers that English workmen from Kent and Surrey came to this country and settled in Stratford, Milford and Guilford, where, quite naturally they employed the methods in vogue in their own communities in England.

"There are many reasons to believe the house is this age, for it is really of Tudor construction. The main part of the house was built at a time of hand hewn timbers, most of them measuring from eight to twelve inches, secured with oak pins and hand hammered nails, but between the timbering was found solid masses of brick nogging, laid up in clay. If the entire framework of the house were stripped of its shingles on the outside, the brick work parged up, with a roof of thatch or tile and the windows leaded, you would get a perfect picture of an English house of Tudor type. All the construction is the typical half timber type which was employed to some degree in the early Connecticut houses.

"Another point of interest is the fact that the mouldings in the doors of the first story are laid off in four panels, the center of each raised and surrounded in quarter round mouldings with raised quirk. The windows too, are of the simplest type, unweighted, the panes set in heavy muntins with quarter round mouldings. The fireplace, having no mantel, is surrounded with a bolection moulding with the quarter round mouldings about the panels and distinguished by the raised quirk of early Colonial construction.

"Then in the second story—how it occurred I don't know—is a doorway, a battened door with raised mouldings on one side and an ogee



After a two-century cycle, "Hickory Hill" is renewing its existence in the sympathetic companionship of old boxwood, gnarled old pear trees and towering locusts



William Lawrence Bottomley, Architect *Photos by S. H. Gottscho*

A rare old ship's model is imbedded in the panelling of the hall. Note the exquisite arrangement of panelled cupboards and long doors on either side with their beveled edges and old "H" hinges





A composition, one of many, that lends an abiding charm to "Hickory Hill" showing the Colonial windows with heavy muntins of the period. Chintz draped, they have the decorative quality of the furniture. A rare old Constitution mirror is the dominating motif

In the flagged entry is to be found a rare old piece of authentic pattern that came from the collection of William Gardner of Gardner's Island that has been in the family for many generations



Time has dealt gently with the interior of the old house as the great beauty of the chimney-piece and mouldings testify. Quaint fire dogs lend an old-time air and the family portrait above, traditional dignity

moulding on the other with the raised quirk which would seem to place the period of construction as of 1675. While the original main entrance was in the center of the house, a new entrance has been made to the west instead of the south. The old door is delightfully simple with a door of four panels, a transom over, topped by a quiet, restrained cornice resting on a bed of mouldings, painted white with the sash, the only bit of color being supplied by the Dutch blue door.

The interior has the usual layout of the Colonial home of this type with spacious low ceiled rooms, of wonderful scale and proportion, grace and refinement of detail and the intensely intimate air peculiar to the domestic interiors of early days. The present drawing room, which was the original dining room, is a most delectable apartment, whose limitations fall away before the distant perspective of the original French scenic wall paper, in ravishing tones of rich blues and greens covering three sides of the

(*Continued on page 86*)

Impressively rich in color effect, in which blues and greens dominate, is the French scenic wall paper in the drawing-room, forming a delectable background for the American Colonial and Spanish furniture



Painting In India

These Two Studies of India Were Made by Achsah Barlow-Brewster During a Recent Trip to the Orient. She Has Caught the Vivid Light and Shadow of the East Indian Jungle and Has Presented the People with Sureness and Simplicity



"Gathering Bananas," an Indian painting by A. Barlow-Brewster

"The Kingfisher," the bright blue feathers of which were extensively used by the old Chinese jewelry makers. From a painting by A. Barlow-Brewster



Doors and Walls Decorated to Harmonize with Rooms

Some Beautiful Examples of the very Modern Feeling in Painted Decoration, Both for Panels and Door Surfaces

By COSTEN FITZ-GIBBON

BY the two agencies of colour and design together man has been wont to embellish the interior of his abodes ever since the time of the prehistoric cave-dwellings on the walls of which he scratched rude representations of the chase and then enlivened the scratchings with colored earths and chalks. These colored scratchings were the beginnings of the art of mural decoration.

There has never been a time since then when the art of mural decoration has not been practiced in some form or other. The gorgeous wall paintings of the Egyptian temples, the decorations of the Cretan palaces, the glowing frescoes of the Italian Renaissance, or the delicate fancies of Watteau and Boucher in eighteenth century France are all instances of the same eternal prompting in human nature to make colour and design afford interest to the eye and agreeable suggestion to the mind. Manners and tastes, combinations of colour and the execution of design, choice of subject and the mode of rendering all change from age to age and century to century so that each period maintains its own distinctly marked individuality, but the craving back of all these forms of expression and the principle of fulfillment for that craving remain unaltered. It was only in such abnormal episodes of existence as the Puritan Commonwealth in England or its reflection in the Puritan Colonies on this side of the Atlantic that the craving was ever repressed and the principle abjured. Even in the penury of early American life the poorest Colonists, outside the sway of Puritan influence, strove to gratify their craving for colour and form by such crude devices as they could master, and when they could do nothing better they hung up such coloured broadsides as "Death and the Lady" or some equally rude and garish print that could be obtained



Right—An interesting and unusual door decorated by Roger Wearne Ramsdell. The frame surrounding the door has a marbleized effect very arresting in contrast with the light wood

Photo by Drix Duryea



These freshly and beautifully decorated walls are in the breakfast room of Mr. Benjamin Wood's New York home. William Lawrence Bottomley, Architect, Barry Faulkner, Decorator

Photo by S. H. Gottscho

from the pack of the peddler when he made his periodical rounds.

The fundamental principle back of all painted decoration on walls or doors is the employment of a blank, unoccupied space to furnish an agreeable suggestion to the mind, reminiscent or ideal as the case may be, by a simulation of things remembered or pictured in fancy, or by conventionalised symbols that definitely stimulate imagination or recollection; and, at the same time, the coincident function of the painting is to supply colour and pattern diverting and pleasant to the eye. Mind and eye are both appealed to.

As an example *à propos* this point, there is the breakfast room in a New York apartment by W. Lawrence Bottomley, shown in one of the accompanying illustrations. The marine panels with square-rigged ships in full sail are a simulation of things remembered or pictured in fancy. They afford the mind a subject of agreeable suggestion, reminiscent or ideal. The frieze composed of the signs of the zodiac presents conventionalised symbols that stimulate the imagination and evoke mental operations far beyond the mere perception of their form and colour. Furthermore, the colouring and pictorial value of panels and frieze divert and refresh the eye. The working of this same principle can be equally well discerned in the crudest scratchings and colourings wrought by prehistoric cave-dwellers. Incidentally, quite apart from the psychology of the matter, it



Below—This amusing-door is in a pale blue tiled bathroom and is painted in shades of blue-green and deep red to match the red rubberized draperies that hang at the windows. Pierre Dutel, Decorator



Photo by Drix Duryea

A dark foyer in the apartment of Mr. Scott McLanahan leading to a library is given color and character by arched doorways and a decorated frieze in soft, pastel tones. J. C. Demarest & Co., Decorators

may be pointed out that the presence of the marine panels not only gives the room a distinct and characteristic interest but also imparts an air of breadth and spacious freedom. Without them the room would seem to diminish and one would be more conscious of its size.

The present age has brought about conditions of living without previous parallel, conditions under which painted decorations on walls and doors have an increased and necessary function to fulfill, more necessary, perhaps, than at any previous period of our civilisation. Economic causes have made it expedient for large numbers of city dwellers to live in apartment houses. While some of the apartments are normal or, at any rate, acceptable in their provision of daylight and in their architectural character, a vast number of them leave much to be desired in the particulars of adequate daylight, the spacing, number and size of windows, the architectural arrangement, and the size of the individual rooms. In many a large apartment house, where economic pressure demands that the utmost returns be produced from every cubic foot of space, it is inevitable that some of the desiderata just mentioned be more or less sacrificed. Such

(*Continued on page 96*)



Photo by Amemiya

These elaborately painted doors are opened to give a glimpse of a small corridor in the home of Ten Broeck Monroe Vernune. The beauty of the doors adds immensely to the effectiveness of this corridor and gives a greater distinction to the entire scheme of decoration J. C. Demarest & Co., Decorators

European Pottery in Many Forms

This Simple Peasant Pottery is Distinguished With Rich Hues, Graceful Form and Interesting Decoration

By FLORENCE S. CLARKE



Capri table set consisting of boat and candlesticks in beautiful maze glaze and blue and yellow decoration and brilliantly painted flowers

THE potter's art must have originated about the time of the creation, for the first man, driven by necessity doubtless invented a water holding vessel, crude and rough, sun dried and porous, but as time passed and knowledge increased, the clay was more carefully chosen, a glaze applied to the porous composition to make it water tight, and artificial heat in kilns usurped the sun in baking.

Recent excavations show that in the earliest attempt at decoration, a jar made from red earth, was covered with a thin layer of white clay and a rude design incised upon it with a pointed tool, to make the work more attractive, consequently the "Graffito" or etched ware, antedates any other ornamented pottery and is of great historic interest. This pottery is reproduced today in the parish of Monteluce in Perugia, but the primitive designs and coloring are replaced by elaborate decorations in soft shades of yellow, green, tan and brown, the tones varying in individual pieces.

While some of the peasant pottery of Europe comes from France and Spain, most of it is produced in Italy, the country which more than any other has preserved the spirit of pride in craftsmanship. Iridescent, crude and colorful, peasant pottery with its graceful shapes has an irresistible appeal, and perhaps none is more effective than the crude "Capri" which takes its name from the lovely island in the Bay of Naples. It is distinguished for the classic simplicity of its shapes, modelled with artistic skill from the graceful forms of ancient times, its soft colorings, which harmonize with any surroundings and the uneven texture of the glaze, no two pieces being exactly alike. Many of the vases are glazed in a single color, soft green, gray blue, yellow, natural, black or putty, while others are decorated with free hand paintings of the fruit and flowers of the region. The urns make delightful bases for electric lamps, while many of the vases lend themselves admirably to loosely arranged long stemmed flowers, and with centerpiece or candlesticks to match, give a charming note of color on mantel or console.

Records show that common pottery was made at Gubbio, since ordinary utensils were needed for domestic use, but from the fifteenth century the town was noted for its famous gold and ruby lustered majolica, produced by Maestro Giorgio Andreoli, who developed by a secret process the wonderful metallic lustres, with tints ranging from bluish purple to ruby red and from golden yellow to emerald green, which in soft brilliancy and harmonious effect have never been excelled. The most beautiful of all lustres was the "madre-perla" which changes in color at every angle at which light is reflected. Decoration of pottery with metallic lustres is of remote antiquity; known to Eastern nations hundreds of years before its importation into Europe; it reached its perfection in Italy early in the sixteenth century, but gradually the art declined and for a time the secret was lost, although later it was re-discovered. The beautiful urns and vases of modern Gubbio are replicas of thirteenth century models.

The pottery at Deruta claims the distinction of being the oldest majolica factory in continuous operation in all Italy. Founded in the middle of the fourteenth century, it has preserved to the present day all the traditional shapes and decorations of the early ware and the vases and urns in solid colors of blue, new blue, yellow, green, natural and lavender are distinguished for the extreme hardness of the glaze.

Castelli also is noted for its lovely majolica tiles and vases, but although until recently the little town, nestled hundreds of feet up in the Abruzzi Apennines was almost inaccessible, its wares were of such unusual excellence that their fame spread through Europe as early as the sixteenth century. Here too the old time traditions are careful-



Madonna in Minghetti Maiolica, the Madonna in a rose robe with a coat of purple and gold and green



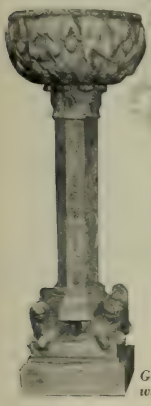
Madonna and Child in Minghetti Maiolica, the Madonna's robe in gorgeous tones of blue, green and yellow with a floral pattern over all



Bassano pottery in gorgeous colors, the peacocks in biscuit color, emerald green and blue; the center jar below in brilliant orange, cream and green



Decorative jars in brilliant colors; at the left the handles of dragon's heads. A shield is the principal decoration of the jar on the right



Garden shaft and basin with lions crouching on the pedestal

ly preserved and the graceful shapes and soft shades of rose, tender green, canary and blue in the designs of flowers, birds, fruits and landscapes, make this pottery of exceptional value in interior decoration.

No modern majolica has a more compelling charm than Minghetti, which more nearly approximates the delicacy of line and ornamentation of old porcelain, than any other Italian ware. The lovely statuettes of the Madonna and Child, with the subtle blending of many colors are among the finest examples. Though the vases and urns are attractive, the drug jars with their serpents, dragons, symbols and heraldic designs have an indescribable fascination, as they are exact of those vessels which held the mystic elixirs of healing and decorated the shelves of pharmacies in the time of the Medici.

Distinguished from all other Italian fictile wares by the grace of its Venetian eighteenth century models and the marvelous blends of coloring in its decorations, Bassano pottery has been much imitated but never equalled. This is a "terraglia" ware, resembling soft porcelain and is daintier than most peasant pottery. Maize, rose, cream, blue, soft green, canary and black, harmonize delightfully in the ornamentation of vases, urns and jardinieres, which are effective as ornaments or useful as lamp bases. The traditional "terraglia" of the section is still made in the ancient town of Nove, but Bassano ware is infinitely superior.

Italy is full of small factories producing crude pottery for the exclusive use of the peasants of the surrounding countryside, and of these few examples find their way to America, except vases, bowls and pitchers of Treviso ware in bright Venetian green, royal blue, and canary yellow, and the golden brown

(*Con't. on page 94*)



Garden shaft and basin with elaborate ornamentation



Three beautiful shapes in Minghetti pottery, the predominating colors, biscuit, orange and bright green



Minghetti squat jar, tall vase and oval jardiniere with goat's head handles and classic decorations

The Russian Ballet of Today

With Synopsis of the New Ballet of Stravinsky and Auric Which Have Appeared in Paris and London This Season

By MARY HOYT WIBORG

The first use of the bicycle in stage decoration from "La Pastorale" as presented by the new Russian Ballet



Cinema projecting room in a modern Ballet with music by Georges Auric





A scene from "Les Matelots" as produced by the Russian Ballet in London

Lydia Lopokowa in the new De Falla Ballet "The Three-Cornered Hat"



CURIOUS that in America's interest and absorption of Russian art these past years is such by-products as "The Chauve-Souris"—"The Moscow Art Theatre" and the several other operatic and theatrical productions that have been led to our shores by that very able show-man Morris Gest—that no steps have been taken by him or another energetic impresario to present the finest offering Russia can give the world today; the Imperial Russian Ballet. True the ballet was introduced to this country now some eight or ten winters ago, but unfortunately long before the general public or even presumably intelligentzia in audiences had been sufficiently coached into their full understanding or appreciation. To look at any modern work for the first time is undoubtedly a shock to one's early artistic

(*Continued on page 88*)

Photographs by Lenare.—Copyright.



One of the best recent examples of an American house built in the Elizabethan style. Note particularly the fine brick work of the chimneys carried out in diaper pattern with chimneys stacked in pleasing groups. Here will be noted a number of window types all of which are authentical of the period. Residence of George Marshall Allen, Morristown, N. J. Charles I. Berg, Architect

Adapted Tudor and Elizabethan Styles

Ways in Which These Distinguished Periods of English Architecture Can Be Modernized to Suit American Homes. Third of a Series

By C. STANLEY TAYLOR

IT IS quite probable that no type of house so definitely connotes the term "English" to the average American homebuilder as does the composite style of the Tudor and Elizabethan periods of England. A glance at the accompanying illustrations will serve to indicate the general character of this type of architecture and an analysis of its elements will undoubtedly be of more than passing interest because of the popularity established by the many fine examples of such design to be found throughout the suburban country districts of this country.

The term "Tudor" as applied to architecture has to do with that of the reigns of Henry VII, Henry VIII, Edward and Mary. The term "Elizabethan" refers to that which was in vogue during the 45 years (1558-1603) of Queen Elizabeth's reign.

The earlier part of the Tudor era saw English architecture advanced but little beyond that of the mediaeval and the Gothic periods. In many houses the fireplace, as it was afterwards developed, was not yet in use, the fire being built in a sort of pit at the middle of the great hall, and the smoke escaping as best it could through an opening in the roof. Interior walls were still of stone or a rough form of plaster, hung at times with tapestry to mitigate the bleakness and coldness. Windows, which were still often without glass, were protected by wooden shutters. Floors, sometimes of wood but often of stone, were strewn with rushes until well into the reign of Queen Elizabeth.

With all this true of the houses of the better class, the condition of the homes of those lower in the social scale may be imagined better than described. The progress of the Renaissance which had lightened and made more beautiful the domestic architecture of continental Europe penetrated but slowly into England, owing largely to its geographical isolation, and not until Elizabeth's reign did there come a noticeable change from what had been known before, and these changes mark the difference between what is known as "Tudor" architecture and that called "Elizabethan."

The working of the English Renaissance, however, when once it was begun, proceeded apace. The English house began to lose rapidly that forbidding character which had hitherto marked a building almost as much fortress as home, and for the first time in the history of English architecture the house possessed what was primarily a domestic character. While the homes of the nobility and aristocracy were still being created from remodeled abbeys and converted monasteries and convents, there began the use or development of the middle class dwelling,—the farm houses, manor houses, and the better type of town house and country cottage in which there was expressed the real essence of English domestic architecture.



An unusually good example of pure Elizabethan design. Note the use of the pattern in brick work and the interesting combination of stone trim with brick and stucco. The windows are simple casement type

Residence structures of every type followed in one respect the course of development which had obtained before, in that houses grew or expanded gradually. This of course resulted in a building's having that spreading, rambling plan with rooms of different heights and on varying levels which always results in an interesting arrangement.

Houses were still being built of materials which were obtained locally,—stone, brick, wood, etc.,—but now considerable attention was being given to the important matter of design. Masonry, if of stone or brick, was laid with proper care as to beauty and symmetry,—brick, particularly, after different "bonds" or ways of laying brick were devised by builders, and masons began the use of "diapers," which employed brick of a different color from those of which the greater part of walls were built, thus producing a subtle spreading

pattern which in some cases was made to cover large wall areas.

Windows of the house of this period were likely to be among its most strikingly beautiful details. The thickness of the walls made possible deep reveals with, particularly within, the jambs and sills deeply splayed. Windows were usually arranged in groups and sometimes in several tiers, where ceiling heights permitted, the heights of the tiers of windows diminishing as they approached the ceiling. To the Elizabethan era belongs the "oriel," a shallow bay window, oblong, square, or of the usual bay window shape made up entirely of windows, divided by stone mullions and extending from the ceiling to the floor of the oriel which was raised a step or two above the floor of the room. This strikingly beautiful arrangement of windows added great dignity and beauty to the design of the house, within as well as without.

Houses which follow the style of the late Tudor and the Elizabethan periods are likely to be roofed with slate or sometimes with tiles,—rarely with the thatch, which was more likely to be used for roofing the small cottage. No detail,—not even that of the windows arranged in "oriels,"—is more interesting and striking architecturally than the chimneys, placed as they often are in groups or "stacks" and topped by chimney pots of stone, carved brick or some type of earthenware which the architects of the period developed in many beautiful patterns. And finally, to add the finishing touches found in Elizabethan manor houses or farmhouses of the better class, there are countless small details of craftsmanship in different forms,—wood carving on doors, the architraves and mullions of doors and windows and on vergeboards; metalwork; generally wrought iron, in the form of locks, knockers, and strap hinges (many types are today obtainable in stock patterns at reasonable cost); leaded and stained or painted glass in the casement windows, adding interest without and beauty within. These and many other details contributed to the interest of England's domestic architecture during the long reign of the great Elizabeth. The English home under the influence of the Renaissance had lost its severity and grimness, the disappearance of the moat and the use of the terrace with its graceful balustrade being only one of the details marking the transition.

But possibly even greater within than without were the changes which came to the English home when use of the early Tudor types of building gave way to use of those which came after. For one thing (under the influence from Italy), the large rooms were more often of considerable height,—frequently two full stories high; floors were less likely to be of stone than of wood in wide widths, and though sometimes (as already explained) still strewn with rushes, there began at least a tentative use of more comfortable floor coverings in the form of rugs or carpets of some kind. Wall paneling of wood, though used to some extent during the Tudor period, was now more widely used, the paneling being now given added interest by the use of pilasters, which was, of course, one of the chief details which marked the progress of the Renaissance in England. The oriels already mentioned, although strikingly successful architecturally without, were if possible even more so within, and the use of panels of stained or painted glass along with that which was leaded helped to give the Elizabethan interior that particular character which might perhaps be called "semi-ecclesiastical," which belongs in an especial way to this period. The fireplace was made—as it should always be—the center or focus of a room's architectural interest, the chimneypiece being now given an appearance suitably impressive, with the wall and above the fireplace opening adorned with plaster work or "parging," a striking form of decoration which was also sometimes used on ceilings or on friezes about rooms in which the wood paneling came only within a foot or two of a fairly low ceiling or a ceiling of medium height.



A typical Tudor doorway in the Allen house made up of oak planks bolted together and having heavy strap-iron hinges, with graceful stone frame

Of all the details of difference between a house of the Tudor period and a structure of the Elizabethan era, none whether without or within was so marked as the difference in the development which had come to the stairway. Up to this time the staircase had been regarded in England as merely a device intended to make possible the reaching of one floor from another. Now, however, the English (aided from Italy) discovered that the staircase possessed architectural and decorative possibilities of the highest importance. Thus there began the development of the English staircase upon a scale which was comparatively large. No longer was it kept in obscurity, generally placed between two walls and often made uncomfortably steep; it was now given a place where its architectural value could be made the most of, widened and made of more gradual ascent, while its balustrade and the newels upon which the balustrade turned at the square landings, were made highly interesting architecturally, adaptation being freely made of the designs being used for similar purposes in Italy.

The interior, no less than the exterior, of the Elizabethan house gained in beauty by the use of many forms of craftsmanship. To say nothing of details of furnishing, use was made of many details without which the house would not have been so interesting. Among them are several forms of metalwork, such as "fire backs" for fireplaces, and the interior fittings belonging to casement windows; tiles which were sometimes used for hearths; and carving not only upon the pilasters already mentioned, but upon the paneling itself, for which there were used many beautiful forms of "linen-fold" and also much of what is known as "strapwork," a form of design which was in particular favor during Queen Elizabeth's day.

The Tudor and Elizabethan styles, having gained such great popularity in this country, have naturally influenced the production of building materials, equipment and architectural accessories suitable for such use. Thus we find available at reasonable prices casement windows, including some of a highly decorative English nature; hardware for windows and doors usually of wrought iron; lighting fixtures; fireplace accessories and other types of metalwork for Tudor and Elizabethan interiors. Complete fireplaces are carried in standard patterns with authentic ornamentation and ready to be built in.

Wide boards for floors and



This house is adapted from a fourteenth-century house in Pintagel, Cornwall, England. Here is an excellent example of authentic half-timber work, the masonry panels being actually carried within the timber construction. House of C. T. Southwick, Great Neck, L. I. Tooker & Marsh, Architects

An unusually interesting combination of Elizabethan details in the carved verge boards of the roof, the interesting half timber patterns and the excellent symmetrical window group. The combination of different materials is most wisely managed



Below—The House of Steward Duncan, Newport, R. I.
John Russell Pope, Architect

Typical Elizabethan interior showing the use of classic design in the balustrade and newels of the stairs. Note particularly the "linenfold" carving on the panelled wall at the right, the crude iron lighting fixtures and the use of roughly adzed timbers with rough plaster



George Marshall Allen house, above and below
Charles I. Berg, Architect



An excellent example of the highly refined Elizabethan interior, indicating the use of carefully carved wood trim and wood panelling with pilasters as an important detail in the design. The ceiling is of rough plaster



Typical mediaeval English style. Observe the solid stone construction of steps, pre-dating the Tudor period; also the use of stone for the architrave around the edge and the combination of brick with plaster and half-timber interior

rough-hewn beams are available, as well as fine paneling in walnut, oak, mahogany and pine for interior purposes. The various plastic finishes which have recently been placed on the market make possible an easy simulation of old rough plaster effects, while wall paper plays its part, particularly in bedrooms.

Roofs on modern houses of this type sometimes employ random slate, laid in various thicknesses and colors. There are also available clay shingles in soft shades and usually distorted during burning to give the effect of the old English hand-made clay shards. Where a smoother texture is desired, asbestos cement shingles are found well adapted for the purpose and where economy is a definite objective, the less expensive types of shingles, including asphalt and treated wood, are often laid, usually with double thicknesses at the butts to provide shadow lines and variation of the courses to eliminate symmetry of texture, which is not usually desirable for this type of roof. The more formal Tudor and Elizabethan styles are naturally suited for larger houses, while for the smaller cottage types the Tudor influence is often combined with the picturesque high peaks of the Normandy cottage.



Right—Room in the house of Frederick Sterner, New York, showing an interesting blending of English and Italian motifs. The mantel is of Italian character. The windows are of Elizabethan type, being the old Tudor style with the addition of stained glass fragments



Above—An unusually good American adaptation of the English great hall. Here are many Elizabethan details, the windows being of particular interest, as they are carefully designed in geometric form divided by stone mullions and glazed with diamond panes in lead, carrying inserts of stained glass



Right—This room is finished in typical Tudor panelling, with a Tudor chimney-piece. The window, with its simple diamond panes held in lead, is definitely of Tudor character. The house of Frederick Sterner, Architect

Editor's Note: This is the third of a series of articles presenting an analysis of each of the important architectural periods from which the designs of many fine homes of America are now being adapted. In each article will be found an informal discussion of the consistent elements of exterior and interior design, of building materials appropriate to the period presented and of fittings and furnishings which carry the architectural period into the realm of interior decoration

Circulez! Circulez! Mes Enfants!

The Fifty-Ring Dramatic Circus of 1926–7 is Now Open

By BENJAMIN DeCASSERES

SALUTATIONS! Greetings! Masseltuft!

Ladies and gentlemen, cough-hounds, nine o'clockers and other patrons of the Comic and Tragic Masks, I am Capocomico, impresario of spectacles humorous, spectacles tragic, spectacles farcical, spectacles melodramatic, spectacles Abie's Irish Rosy and spectacles Morrie Gesty, and I part the curtains of the Season of 1926-1927 before your o'er-bulging eyes.

(Grand fanfare and cacophonic uproar from jazz orchestras, real orchestras, vitaphones, brass bands and "movie" organs, above which can plainly be heard Mr. Craig hurling Mrs. Craig's furniture from the towers of Manhattan, the chant of the Dark Angels as they receive the soul of Lulu Belle into Carl Van Vechten's Nigger Heaven, and the hoarse Valkyrean calls of the Ancient and Honorable Society of Cradle-Snatchers as they ride toward their second youth each with a prize male blond leashed to her side.)

What you heard, ladies and gentlemen, were remnants of the passing season. The Good God Brown only knows what's in back of the curtain which I am about to part.

Coming events sometimes cast their shadows behind. I have presided at the birth of theatrical seasons since John Barrymore Aeschylus and Walter Hampden Sophocles first opened up in their Grecian "Hamlets" and other Oedipus complexes, so I'm a bit of a cynic and I'm not going to take the managers' announcements too seriously.

Announcement is one thing, and production involves about forty-two other things. You know, Atlantic City, Hartford and Asbury Park are nothing but dramatic cemeteries. In this game, many are called but few are stamped with the golden seal of Anne Nichols, Anita Loos and Theodore Dreiser.



Eva Le Gallienne, who will present the "Civic Repertory Theatre" this season, offering a series of ten plays, opening October 18th with "Saturday Night" by Benavente

My hard-boiled brain refuses to be dazzled by such decoys as "this is to be a season of novelties" or "we are going to bring something brand-new into New York." Ah, *mes enfants*, there is nothing new, I fear, under the theatrical sun, Belasco's exotic hat or Arthur Hopkins' Grecian brow.

Things look sexier and sexier. They say "The Captive" (from the French) will be the limit. Foreign authors will exceed the Ellis Island and "Mike" Arlen quota. The Civic Repertory Theatre will give us Benavente, Chekhov, Goldoni, Galsworthy, Granville Barker, Maeterlinck—a bouquet bound together by Daddy Ibsen's whiskers. Eva Le Gallienne will be the white rose in the center of this cluster.

We shall a-Dreisering go with "An American Tragedy," under the giddap! giddap! of Horace Liveright, Patrick Kearney and Edward Goodman.

Winthrop Ames will—calloo-calay!—give us more Gilbert and Sullivan. His "Iolanthe" was a memorable bit of perfection. Eugene O'Neill, our own greatest dramatist, will again "evolve," it is said. O'Neill is always an Event. He is the living example of a father's buried complexes, for James O'Neill, an actor with great possibilities, was condemned for a long lifetime to play in one play only—"The Count of Monte Christo."



A corner of the stage at the Belmont Theatre showing John Held's scenery for the opening number of J. P. McEvoy's "Americana"



Alice Brady in her latest success, "Sour Grapes" now playing at the Longacre Theatre

Keep your eye on the Lenox Hill Players. They will put on plays by Gogol, St. John Ervine, Wedekind and Our Lord Shakespeare. Walter Hampden will continue to serve caviar to the general. The Woods-Hoffenstein combination will grind our nerves to powder with melodrama.

The unexpected always happens in the theatrical game. The big successes, I've noticed, are never brass-horned. They pop

(*Continued on page*—)

A Sculptor of Many Famous People

Victor Frisch. Who Has Caught the Individuality of These Well-Known People and Imprisoned it in Marble. is Well-Known in France Where He Has Worked in His Own Craft with Distinguished Architects



Marquesa de Vedya, a Spanish lady of great beauty, who lives in Paris

Mr. Frisch has some very interesting theories about what can be accomplished by the working together of architect and sculptor



Ethel Barrymore as she recently posed for the sculptor, just as herself



Below—Maria Jeritza posing as Elizabeth in the opera Tannhauser

Below—Pavlowa as she posed for the artist in his Paris studio, an exceptional character study in marble



Bodansky, the great Wagnerian conductor, who is seen every winter at the Metropolitan



The Bathroom Both Lovely and Sanitary

Every Comfort and Luxury Must Be in the Modern Bathroom, the Most Petted Room in the House

Photographs by Drix Duryea

By ELIZABETH LOUNSBERY

WITH a view to making the bathroom a really beautiful interior, comparable to the rest of the house, the possibilities of appropriate decoration are no longer limited to the conventional equipment of the past.

The growing demand for consistent treatment of decoration throughout an entire house has given added interest to the bathroom, heretofore looked upon as a mere necessity, like the linen closet, and treated accordingly. Providing the sanitary conditions and mechanical handiness were complied with, that was all that was deemed necessary. No thought was expended, however, upon decoration. This was considered impractical and entirely out of keeping with the use of the room, even unsanitary.

But with the development of the modern bathroom, whatever the size and cost, architects and decorators are showing in their designs how easily beauty, convenience and luxurious comfort can be united, not only in the choice of appropriate fixtures and appointments but in the use of furniture and decorative accessories that were formerly confined to the dressing room or bedroom.

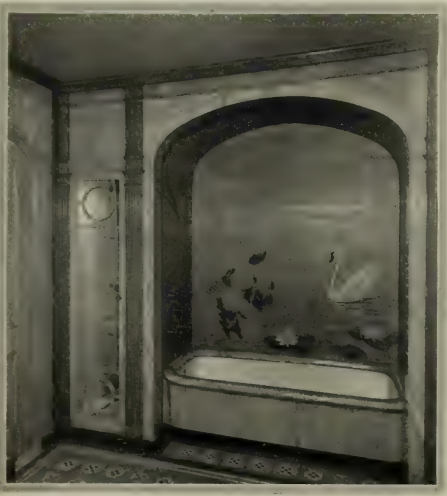
To meet this demand the manufacturers of bathroom equipment have made special effort to supply fixtures, valves and fittings that will give greater freedom to the architect in devising his plans. The creation of compact and graceful units in vitreous china and gleaming white enamel on iron together with flawless crystal, porcelain and fine marbles has thus made suitable equipments available for a bath room conceived on any scale. To the time-honored essentials have been added grace of form and color that can be applied to suit the preferences of both architect and owner.

From cold white walls, too constrained for comfort, the modern bathroom has been transformed into a charming and livable room where health and happy cleanliness are reflected on every side. Like its parallel, the linen closet, where the shelves are now decorated and trimmed to vie with the beauty of the boudoir, so the bathroom has been made to assume a really lived-in atmosphere.

Color has overflowed the walls in warm, cool, gay or subdued tones and repeated itself in quieter patterns on the floor. Tinted marbles, in the more luxurious settings, compete with faience and enameled and mosaic tiles to line the walls and cover the floors, and in the bathrooms of more moderate cost, the demand for cheerful decoration has been met by plaster walls painted or finished in washable cloth, chintz or wallpaper, glazed or painted.

In a bathroom similarly treated, a definite color scheme throughout adds much to the effect as, for example, walls covered in an English chintz, that has been glazed or shellaced, the leaf green background of which serves as a fitting contrast to a large, flowing, floral pattern, in which Chinese red prevails with yellow and deeper toned green foliage. With this the woodwork, trim and exposed plumbing should be, throughout, painted an harmonious green, also the stool or chair used. Linoleum in four inch black and white squares makes an effective floor covering here, or a white mosaic floor with rugs of solid toned Chinese red.

The shower bath curtains also, should be of the lacquer red in waterproof silk, trimmed along the edges with three inch bands of chintz. A small green painted table equipped with a toilet box covered in the waterproof silk will be an added convenience, for here may also be placed a large glass powder bowl, which, like the tumblers, toilet bottles, soap dish, etc., should be of white glass banded in green and decorated with a painted copy of a detail from the floral pattern of the chintz. For a bathroom of this type, the blown spiral glass bottles which are obtainable in lovely shades of rose, blue, or yellow with white are also desirable. An amusing and yet practical treatment for a



A dignified decorative treatment in yellow marble walls with green pilasters frame an effective mural decoration above the bath tub in Mrs. James Byrnes' bathroom. The floor is in blue and white mosaic, excellent in contrast with the yellow and green



Left—
Mrs. Walter L. Richard's bathroom has silver toned walls showing blue and green fish swimming about among sprays of coral, above a coral-colored marbleized wainscoting. The shower bath curtains are lemon yellow

Right—
In Mrs. Charles E. F. McCann's bathroom the decorations by Robert Locker have been carried out in blue-white in a flowing floral design with swans. The trim and floor are marbleized green





Photograph by Drix Duryea

Elsie de Wolfe's bathroom in her residence at Versailles, in which the Chinese influence is evidenced in the wallpaper, glass paintings and throughout the decoration. The Chinese note seems equally suited to bathroom or boudoir



Photograph by Mattie Edwards Hewitt

Bathroom decorated by Elsie de Wolfe, in which the desirability of marbleized walls and painted furniture is featured

soap dish is to fill it with varicolored glass marbles, that not only add beauty of color but serve as a desirable means of drainage to keep the soap dry. Picture how long these marbles would remain in the *nursery* soap dish!

In the matter of curtains, at the window, the same Chinese red waterproof silk used for the shower appears banded with chintz, and held by ruffled tie-backs of the same material. The curtains hang from a pole, at the top of the window trim, covered in green, by loops of lacquer red tape. Plain green gauze sash curtains and a green glazed chintz window shade then complete the effect.

The shelves of the medicine closet, painted green, should be covered with white oilcloth, made to exactly fit the shelves and snapped on, with a narrow scalloped valance on each shelf, bound in lacquer red. The electric light shades should be of the chintz bound with narrow red ribbon.

In the choice of wallpapers for the bathroom, the selection is no longer confined to the small blue and red glazed tiled paper, and in the larger patterns to the equally familiar flying sea gulls. Chinese designs, now shown in conventional block patterns and a variety of colorful flower designs, offer a greater range of selection in effective backgrounds. A treatment of flying fish in greens on soft gray, is another pattern, quite new.

The use of pictorial wallpapers in panels, waterproofed with shellac, also opens up a wide vista of decoration, in the many charming old French and English papers of the eighteenth and early nineteenth centuries that have been reproduced and are now available. A similar effect may be obtained from decorations painted in oil directly on the smooth cement walls.

In the matter of bathroom construction and arrangement certain points, if considered, will add greatly to its comfort and convenience, such as providing a clear wall space above the bath tub. Should a window be placed there, it means a trying reach across the tub to open and close the window as well as admitting dust and soot to collect in the tub.

Economy of space, likewise, recommends the built-in soap and paper holders, while a shampoo spray supplies added convenience and also serves to rinse the tub after use.

The art of placing and grouping the fixtures, especially where the space is small, is another important consideration. For a small bathroom the use of the space above the bath tub as a cabinet for linen is another evidence of thoughtful planning, without lessening comfort. A dressing table and a medicine closet recessed into the wall also economize space as does a full length dressing mirror fitted into one of the doors of the bathroom, according to individual preference, while a marble cover over a radiator affords a handy dressing seat with a towel bar above to serve as a towel warmer. These are but a few of the ingenious ways of making the most of a small bathroom.

In the more spacious and luxurious bathroom, there is unlimited opportunity in which to create the illusion, through decorated walls, of bathing in a beautiful limpid pool, as in those illustrated, and whose size admit of a combination treatment of both dressing-room and bathroom. A unique decoration, is seen in a bathroom recently done in two toned gray in which the painted decoration of a country circus in the 60's with crowds in characteristic dress flocking to the tents extends around the walls. The trim and bath are marbleized a warmer gray. The rug is black. The Lido is another charming theme.

Where the interest of the room centers upon the walls, as in those illustrated, the plumbing fixtures are concealed wherever practical, as in a cabinet, or a wall fountain converted into a basin, and other adaptations, thus adding to the general decorative effect and preserving as far as possible, the feeling of a room, rather than strictly a bathroom. The introduction of dainty accessories that suggest the personality of the owner make it

even more charming, and tend to create the happy, cheerful atmosphere that should be associated with the pleasure of the bath.

The choice of color for bathroom decoration has a broader scope than in any other room of the house and offers unlimited opportunity to follow out one's personal preference. Thus, where a warm glowing background is desired, Pompeian red, which would be far too aggressive for general use, becomes effective here. Following the Pompeian fashion, the walls should be of painted plaster, even to the cornice, with its broad band of azure, green and yellow. A black-brown wainscoting will tend to soften the effect and make it more agreeable to modern eyes than the original Roman colors. Pillars of the same black-brown, outlined with yellow and green, should define and divide the panels of the sidewalls and the doorways bordered.

Black tiles laid in golden cement should be used for the floor. Such a setting calls for fixtures of uncommon beauty. Even to the sunken bath reached by marble steps, where the room is of adequate size, or a bath set out in the room, away from all other fixtures.

Still another treatment of great richness and dignity may be carried out in a full-tiled room in harmonious greens. The bath, of cream white enamel, is set in a recess here, hung with rose colored waterproof silk curtains. An eighteenth century Italian commode, with decorations in black, coral and gold illuminating its gray green panels, conceals the lavatory with a hand tinted bowl, "fleur de peche" marble top, gold plated faucets and waste. Two lower cabinets provide a place for the toilet articles and with a large triple mirror, above the commode, make a beautiful and practical dressing table.

Another appealing color scheme in rose marble with borders of dark Levanto marble is equally charming with plum colored silk window curtains over gold net.







Top left—In Mrs. John A. Vietor's bathroom swans again provide a dominant motif of decoration. Rose colored curtains and chair covering are used in contrast to a blue rug

Corner of Miss Anne Morgan's bathroom, showing a red lacquer cabinet as a wash-stand and walnut dressing table against walls done in Chinese pattern paper

Top right—A corner of Mrs. Charles E. F. McCann's bathroom showing the basin hung in white and rose, with its distinctive accessories and a Provencal toilet table

Georgian Town Residences

Prize Designs by the Students of the Beaux Arts Institute of Design, New York

Houses Especially Planned to Meet City Restrictions

Class "A and B" Archaeology VI Project



A Georgian town house with classic doorway and dignified windows, designed by W. P. Kramer, University of Illinois



Below—Georgian town house of brick and stone, with stone doorway and finely arched windows with brick frame, designed by B. T. Hibshman. Courtesy of the Cleveland School of Architecture





Above—Georgian residence of classic beauty, with arched windows and Greek pilasters, designed by M. T. Worthen. University of Illinois

Above—Georgian residence, with interesting doorway, designed by J. W. Folger, Yale University



Paneling in the Regence manner, in the dining-room of "Le Pavillon de Madame," Versailles. All the paneling is painted a light, pale green. From "The Smaller Houses and Gardens of Versailles," French & Eberlein

Wood Paneling for Walls

Decorative Walls of Wood for Important Period Rooms

By HAROLD DONALDSON EBERLEIN

WOOD paneling ought either to be thoroughly well done or else it ought to be let altogether alone. Nothing in the sphere of interior architecture and decoration can be much more unconvincing or a more enduring source of irritation than to see wood paneling ill-designed or unintelligently used. In such cases the senseless misapplication of good material, deserving of better treatment, seems to minister a chronic rebuke. On the other hand, nothing can be more charming than good paneling well executed, nothing can impart greater elegance, dignity and distinction to any room, large or small, where it forms a part of the composition. Paneling, of course, may be done by applying the requisite defining mouldings to a plaster surface; by using wooden stiles and rails and filling the enclosed areas with wallpaper, mural paintings or decorative fabrics; by filling the spaces within stiles and rails with plaster and executing on the plaster ground a series of decorations in *chiaroscuro* or in *grisaille;* or by resorting to various other ingenious devices that produce the effect of repeated symmetrical divisions on the field of the wall. Paneling, furthermore, may include wooden panels painted with a variety of designs as a part of the scheme, or wooden panels, each of which bears a subject carved in high relief and enriched with color and gilding, but we shall here confine ourselves to wood paneling in the more ordinary sense, without the additional agencies of painted *motifs*, carvings in bold relief, or color and gold applied to heighten the emphasis of the relief embellishments.

In order to arrive at the most generally consistent and satisfactory results in wood paneling, it is necessary to act upon certain definite principles in determining its fashion, material and the manner of its use. Likewise, in contemplating any prospective paneling scheme, it is expedient to regard it from two points of view so that we may know exactly what we are doing and why we are doing it. First, we ought to take full account of it on physical and constructional grounds. Second, we are bound to heed its significance from a decorative point of view. The latter consideration is inevitable, but it is a serious mistake, far too commonly made, to disregard the former altogether, or to treat it with only scant respect, and think of wood paneling as merely an accommodating



(Left)—Paneled overmantel in late 17th Century Connecticut manner. The paneling and bookcases are painted a warm green. Leigh French, Jr., Architect

Paneled bedroom wall in the McCreery house, Cornwall, Conn. The unequal spaces at the sides of the fireplace are brought into apparent symmetry by the cleverly managed paneling. From "Colonial Interiors," Leigh French, Jr.



decorative factor, a sort of generally serviceable wooden *appliqué* that can be forced willy-nilly to fill any situation that may arise, and fill it satisfactorily. True the "wooden *appliqué*" may fill the need, after a fashion, but the chances are ten to one that it won't fill it satisfactorily if we treat it as nothing but a decorative "property" and put it in the same category with lampshades, sofa cushions and window draperies.

No matter how admirable may be the details and proportions of a piece of paneling viewed independently and detached from all its surroundings, if we employ it without due reference to the inherent requirements of its architectural setting its effect is likely to be in great measure nullified, or it may, indeed, even become wholly incongruous and absurd. Under the stress of present methods of structure, especially apartment house structure, the temptation to regard wood paneling as a movable adjunct along with pretty chiffons, ribbons and taffetas is almost inevitable. Nevertheless, paneling is still fixed. It is still part and parcel of the *fixed* background. It is still essentially an element of interior *architecture*, decorative architecture, if you please so to call it, but undeniably architecture. And as architecture it demands, and must be accorded, all the consideration bestowed upon other architectural features. All of the old paneling, so highly prized and so eagerly sought after and willingly paid for at high prices, was treated as essentially part of the architecture. That is why it is so fine and so well worth seeking for. The paneling, whether it be the exquisite boiserie from an old French château, the sturdy oaken squares from an Elizabethan manor house, the tall deal rectangles from a stately Queen Anne mansion, or the simple and vigorous handiwork of the early New England housebuilder, was all honestly and primarily treated as architecture and nicely calculated to the exact requirements of the special place it was designed to fill.

(*Continued on page* 100)



Oak paneled dining-room in the residence of Jos. B. Thomas, with Tudor paneling of small dimensions. The stiles and rails are refined with mouldings. At the top is a carved frieze



(Left)—Carved stone fireplace with early Stuart carved oak chimney-piece showing tapered columns and arches as well as fluted frieze in the manner typical of the period. Courtesy of Stair & Andrew

Oak paneled living-room in a New York apartment. The small Tudor panel units, the molded stiles and rails and the fluted pilasters on strap-work plinths faithfully reproduce the old English atmosphere. Courtesy of Orsenigo Co., Inc.



The Easy Chair in the Modern Home

Showing How the Armchair Can Make a Cozy Group About a Fireplace, Desk or Radiator

By DOROTHY BENT

FEW groupings of furniture are today complete without an easy chair. From the historic, high-backed, damasked seat of honour, used only by the master of the house or by a distinguished guest, has descended a varied and multiple line of progeny which not only continue to charm the eye by their inherited rightness of line and proportion, but contribute as well to the comfort of each member of the household in providing, by means of resilient springs and down-stuffed cushions, for perfect ease. Since the time of Queen Anne, when upholstered arm chairs were already beautiful and when furniture designers first began to consider the peculiarities of anatomical construction in making their designs, the chair has become such an utterly comfortable piece of furniture that livable decoration demands its inclusion in practically every grouping. In conjunction with excellent furniture design, modern upholstering has become so skillful that it is now possible to procure suitable and attractive easy chairs for any room, whatever its use or style.

The general adoption of the easy chair for use by all of the household is a comparatively recent innovation. As late as the seventeenth century the dining room armchair was not commonly found even in the homes of the wealthy aristocracy. In 1669 when Cosmo Third, Duke of Tuscany, visited the Earl of Pembroke, there was but one armchair at the table. When the Duke insisted with true Latin courtesy upon the daughter of his host occupying the seat of honour, the Earl had one other chair brought up, but he and all his other guests sat upon stools. Unfortunately masculine concern for feminine comfort was not universal in those days and emphatically did not include equalities in even such minor matters as similar seating arrangements. English princesses were forced to protest against such an effront to their pride when, at the marriage of Frederick, Prince of Wales, in 1723, they were provided only with stools at the banquet, while Frederick and his bride occupied chairs. With an unusual display of temperament, they remained in the antechamber until they carried their point and chairs were provided for them. Perhaps these ladies were the ancestors of the Kew Gardens suffragettes!

The prototype of our present "grandfather" chair, however, was not a dining chair but a sleeping chair. Many bedrooms in the time of William and Mary were not furnished with beds, which, but recently come into fashion, were too costly to be provided for everyone. So the high-backed chair was equipped with wings as a protection from draughts, and with a ratchet which permitted the back to be raised and lowered. The adequate if not altogether comfortable sleeping accommodation which resulted was used in many of the lesser apartments. When the chair descended from the bedrooms to the equally cold and draughty living rooms below, the ratchet disappeared, but the wings were still useful and consequently were maintained in the design.

A grouping of armchairs to make a radiator seem cozy



Below—Wing chair placed pleasantly near a modern fireplace over which is hung a rich flemish tapestry





Left—A writing desk group in which a comfortable old-fashioned barrel-back armchair is the center of interest

Interiors by James Slater McHugh

The distinguished wing chair shown in this modern interior is particularly well chosen. The Gothic line of the fireplace opening, the sixteenth century Flemish tapestry hanging above, the severity of the walls, form an appropriate background for this type which, though Georgian in character is entirely harmonious in this setting. The stout stretcher is reminiscent of the uncleanliness of early rush-strewn floors, which made the provision of a stretcher both desirable and practical. The delightfully varied out-

line which the wings contribute to the outline of these chairs is particularly attractive and in such an interior as is here photographed affords a pleasing reflection of the curved and straight lines of the architectural background.

The fireplace as the heart of the house always draws about it a most leisured and restful grouping of furniture. The easy chair takes a foremost place in such an arrangement. While harmonizing in style and proportion with the fireplace and other pieces of furniture, it should form the centre of a little group of its own, with a small table as handmaiden and a lamp as a satellite. The modern chair shown in the Colonial fireplace grouping exemplifies recent progress in the technique of upholstering, possessing the well-padded springs and soft loose cushion which now replace the hard pads of horsehair or tow with which the earlier chairs were equipped, and the depth of seat and tilt of back which contribute to the improved comfort of the modern chairs. The crewel embroidery which covers this chair is a consistent decoration, effectuating in texture and design the English tradition suggested by the simple Colonial fireplace and rough plastered walls. The modern vogue for sometimes permitting such chairs to remain in their temporary covering of upholsterer's satin is authentic historically, for frequently in former days such chairs were left in their temporary slips while the lady of the house worked the needlepoint or embroidery for the permanent covering.

A difficult wall to arrange is one spaced by windows which are underlined by a long radiator. The easy chair furnishes an admirable solution to such a problem of decoration. If one with modified cabriole legs and a comparatively low back is chosen and set at a quarter angle to the wall, it will at once break attractively the extreme horizontal emphasis without detracting in the least possible way from the architectural beauty of the fenestration.

The refreshing simplicity of an open Colonial buffet set with peasant china and luminous glass may be delightfully complemented by placing near it an armchair of Breton inspiration. Covered in quilted, small-figured chintz with quaint ruffled edges, it suggests that this is perhaps a feminine corner, though the comfortable size of the chair might frequently lure into its luxurious depth a masculine seeker of ease.

In the absence of a fireplace as a chief centre of interest in a room, or to balance a fireplace grouping, a pleasing arrangement may be created about an interesting desk surmounted by a soft wall-hanging of old brocade. Again the easy chair, in this case the informal barrel-backed type, contributes comfort and graceful emphasis to the grouping. The rhythm of line gained by the repetition of curves in the swing of the back and the long, sweeping profile make this one of the most charming of upholstered chairs, and, equipped as in the photograph with loose down cushion and small pillow, it is one of the most comfortable.

The variety of good styles now available in well-made and well-proportioned upholstered chairs makes the purchase of a "suite" of overstuffed furniture as unnecessary as it is banal. There is no longer need to suffer discomfort because one desires aes-

Below—The fireplace always seems just the right spot about which to group comfortable furniture. The little tables in this picture also add to the sense of pleasure and convenience



Photograph by J. W. Gillies



Above—An old-time Breton armchair covered with Brittany-quilted figured chintz is placed near an open Colonial buffet

thetic charm in a chair any more than there is need to afflict the eye with bulbous monstrosities because one wishes to be comfortable. The line of beauty and the springs of comfort have become united in a balanced relationship with the result that the easy chairs of today are both shapely and inviting.

The easy chair is now used, too, as a dining chair in many smaller apartments,—and in many larger ones where simplicity and flexibility of living is a desideratum,—fulfilling this interesting new function in the space which serves both as living and dining room. In such a room it is seldom desirable to have as part of the furnishings, half a dozen or more straight-backed, hard-bottomed chairs which are used only at mealtimes and are otherwise avoided if possible. Instead of them, easy chairs with small arms, fairly low backs, and rather high seats are found to add infinitely to the charm of hospitality without in the least impeding the table service, with the advantage that after the meal they can, if desired, be readily incorporated in the fireplace grouping. If additional chairs are sometimes needed, the requirement may be met attractively by using several of the colorful and comfortable metal chairs which are so built that they may be stacked when not in use and stored in a small closet. Attractive slipcovers for these easy dining chairs, of a fabric to harmonize in color with the other furnishings of the room and made in a simple style so that they may be easily tubbed or cleaned, are equally practical and charming.

The easy chair in the bedroom contributes to the restfulness of feeling which ideally characterizes this apartment. Dainty, slim little chairs, no whit less comfortable because of their delicate lines, are to be had, and by their use even the tiniest of chambers can be made inviting. The upholstered chaise longue, a derivation from the easy chair, is preferred by most women for their personal apartments, for no article of furniture affords more luxurious relaxation nor is more graciously pleasing in appearance. Because of the variety of sizes and shapes of this particular piece of furniture, it is advantageous to select it personally, for, to insure perfect comfort, the height and tilt of the back and the length of the seat should be correctly proportioned to the individual who is to occupy it. Covered in candy-striped sunfast, quaint chintz, or flowered brocade, the chaise longue may complement or emphasize its surroundings as the room requires. A man's sleeping apartment should certainly be equipped with the masculine equivalent of the chaise longue,— a large cushioned easy chair and a footstool which corresponds in height and upholstering with the seat of the chair. When drawn together and a small table and lamp placed at hand, the resultant group affords a most congenial arrangement for masculine comfort and if the upholstered pieces are covered in some rich, dark stuff, the decorations will reflect and further enhance the feeling of imperturbable ease. But don't limit comfort to one armchair.

Contemporary Reminiscences

The Place Aux Dames in Literature and Other Literary Matters

By BURTON RASCOE

GERTRUDE EDERLE made a place for women among the Channel swimmers and Mrs. Corson came in and took a seat. The physical prestige of males does not suffer but there begins to be less talk about the weaker sex. The early fall book season, too, should do something to dispel the illusion of A. M. Ludovici that physiological handicaps prevent women from attaining the intellectual eminence of Signor Ludovici. Out of an opulent offering of advance fiction at least three novels by women are undeniably of the first rank as contemporary novels go. These three novels are "Far End" by May Sinclair, "Her Son's Wife" by Dorothy Canfield, and "The Time of Man" by Elizabeth Madox Roberts.

When the time comes—which, I hope, will be a time far hence—to review as a whole Miss May Sinclair's contributions to literature, I think that it will be found that no writer, male or female, has written in so many different genres. And no experimentalist in styles and methods of fiction, unless it be Ford Madox Ford, has acquitted himself or herself with such competence and distinction. Every novel for Miss Sinclair is obviously a new problem in form. It is not simply a story or a psychological study, it is a story, a psychological study and a new method of treatment. And of these, I believe, the treatment is to Miss Sinclair the most important.

Miss Sinclair has experimented in economy and concision before; but never has she pared away irrelevancies more ruthlessly than in "Far End." It is a breathlessly exciting novel in which one sentence leads to the next with such inevitability and dependence that I believe the book might be read in an aeroplane, so easy is it to concentrate upon it. Altogether there are probably not more than fifteen pages of comment and explanation out of the two hundred pages of the novel: the rest is dialogue, and dialogue that is stripped to the essentials necessary to give the whole of a situation.

The story of "Far End" is at once simple and weighty. Christopher Vivart, a novelist, and his sister Cecily live in a beautiful old home in the country, where always there has been peace and happiness. The home is called "Far End." When Chris married Hilda all three of them lived idylically until the war came. Cecily, who had married Maurice Calverley meanwhile and had gone to live nearby, stays with Hilda at "Far End" when Chris and Morry go to war. Chris is invalided home with decorations and Morry is reported missing. Cecily wastes away with silent grief and one night thinks she hears Morry's voice calling to her from the garden. She darts out of the house and drops dead on the threshold. Next morning an amended report states that Morry who was

(*Continued on page 104*)

Margaret Widdemer whose recent book "Gallant Lady" is published by Harcourt, Brace & Co.



May Sinclair whose last novel "Far End," published by the Macmillan Co., is already one of the best sellers

Elizabeth Madox Roberts, author of "The Time of Man," published by the Viking Press





California House with a Memory of Spain

Although the Influence of Southwestern Europe Is Felt in This Architecture, a Succession of Low Terraces and Sweeping Rose Roofs With Masses of Gardens and Fine Evergreen Planting, Proclaim It at Once a House Planned for California

By GLADYS ACKERMAN

FITTING into the contours of the rolling hills of Flintridge, California, is the charming residence of Mr. Riggs, designed by Harwood Hewitt, architect. The exterior and interior, as well as the grounds, are in complete accord, being the product of one mind. Mr. Hewitt spent considerable time studying the location before completing the plans and the whole is so simple, so unaffected and in such perfect harmony with the surrounding country that one could fancy that it were part of the landscape. The house, though not large, gives the appearance of massiveness, due to its broad thick walls and the fact that it rests close to the ground. This is consistent with the topography as one feels the vastness of the surrounding country, accentuated by the long stretch of the San Gabriel Mountains in the background. The walls are two feet in thickness throughout, similar to the adobe buildings of the Padres. This feature adds perceptibly, not only giving the appearance of stability, but allows for pleasing deep reveals, casting purple shadows in all the openings. The exterior plaster is rough textured stucco, tinted to produce a weathered appearance. The roof is a pleasing combination of flat surfaces and warm terra cotta tile.

Passing through a walled garden, a brilliant mass of color, the main entrance is reached. One enters the solarium through an arched doorway. The floor is covered with hard burned vitreous tile with enough variation of color to give it interest and contrasted by wide joints. On one side is the stone stairway, leading to the balcony and railed with hand-wrought iron. At the base of the stairs is a Batchelder tile fountain, flanked on either side by potted plants. The ceiling is beamed, antique in finish, from which hangs a wrought iron lamp, patterned after the oil lamps of Spanish days gone by. The walls are of textured plaster of neutral color with decorative tile insets. Off the solarium, elevated a few steps, to follow the rise of the land, is the music room, treated in practically the same way as the solarium, but a trifle more formal in its furnishings. On the other side, on still another level, are the kitchen, dining room, bedrooms and baths. These rooms have the same pleasing atmosphere, and details for beauty and utility have both been carefully planned.

Before going into a detailed description of the interior of this charming residence, one must remember that the predominant characteristic that causes this house to stand out among the thousands of Spanish and supposedly Spanish type homes that dot the countryside, is the care and attention to details that is evinced in the design, both architectural and landscape and carried still further in the furnishing of the house itself.

In order to keep to the true note of the Castilian motif, Mr. Riggs first thought of achieving his aim by using real Spanish antiques, but after months of careful search, it was found too difficult. The majority of the pieces submitted for his inspection could not be used without marring the balance he was seeking to gain between the furniture and rooms. So the massive furniture, so typical of the Dons, was hand-made from special designs and now each separate piece is rightly placed and proportioned and all merge into a delightful whole.

One is impressed by the simple dignity of the dining room. It is elliptical in shape and where the corners would be, if the room were squared, are four deep recesses with circular tops, sufficiently large to hold cabinets. From the domed ceiling is suspended a hand-wrought lighting fixture. Additional illumination is supplied by wall lights which conform in design to the main fixture. The treatment of the room and furniture is Monastic. A large massive refectory table of black walnut occupies the centre of the room with cushioned benches on each side, while cardinal leather covered chairs are placed at the head and foot. The somberness is relieved by the treatment of the walls, which are textured and Spanish yellow in color. On the south is cut a nine-foot circular archway, giving one a vista of a beautiful terraced walled garden and permitting a flood of sunlight to lighten the room.



Harwood Hewitt, Architect

Through the arched entrance to Mr. Riggs' home in Flintridge, California, one gets a delightful glimpse of stucco walls, and low terraces planted with a riot of color

The formal note is not carried into the breakfast room, which is small and more often used for family meals. Here architecture has made a concession to psychology. How often has the feeling of intimacy been lost in a vast, gloomy dining room. This enchanting nook gives the glow of goodwill to everyone who enters its portals. It is a symphony in black and gold. The walls are covered with black tapestry, shot with gold threads; the furniture and woodwork are finished in old gold, decorated with a delicate design in black stencil; gold net with black fringe hangs at the windows; and to complete the color scheme, are black satin cushions and a luxurious black rug.

Connecting the principle rooms is a winding passageway, as interesting as any of the rooms themselves. Tucked away in unexpected places are quaint nooks with open recessed book shelves, stocked with rare books. Here one may spend an uninterrupted half hour in the shadows with just enough illumination from a Spanish lamp to peruse the printed pages. The odd corners have been utilized to the best advantage for closets, of which there cannot be too many.

As shown in the plans, on the ground floor there are two bedrooms. These are occupied by the members of the family and as the beds are in recessed nooks, which are curtained over, the rooms may be used for sitting rooms. At present this holds true in case of the west bedroom, which is entirely used for that purpose. The east bedroom is done in the color scheme of grey and rose, which is carried out in grey enameled reed furniture and rose drapes and cushions. The floors of these rooms are of tile and the ceilings are barreled. The bath is situated between the two rooms and is large and luxurious.

To complete the picture, one would like to see the kitchen tiled in bright colors and adorned with highly polished copper kettles





(Above)—The solarium in the Riggs residence showing the beautiful stairway to the gallery with its Spanish wrought iron rail, the floor of hard-burned vitreous tiles and a Bachelder tile fountain flanked with acacias in old Spanish jars

(At the right)—A closer view of the solarium showing the neutral toned plaster walls with decorative insets in arabesque. The ceiling of this delightful room is beamed wood, antiqued



A corner of the music room with a hard-burned vitreous tile floor in warm terra cotta color and walls of neutral toned smooth finished plaster

like this would shelter a mystery, but it does. There is a third floor, given over to a studio, where Mr. Riggs, who is a painter of genuine ability finds time for his chosen career. The mystery resolves itself into the means of ingress and egress from the studio, for the naked eye reveals none. But if one knows the secret, the push of an innocent looking button causes the stairway to appear apparently out of a void and provides a means of entrance. Another button inside the studio causes it to again disappear.

and hand-made clay water jars and all the rest of the inconveniences of the Spanish home. This room, however, is a concession to the up-to-the-minute house wife. It is purely a workshop without any frills, but every modern device has been used to make it labor saving and efficient. It is electrically equipped, including refrigeration. The floor and base board are composition, all in one piece, thus eliminating the unsanitary crack. A door in the wall leads to the incinerator in the basement. This basement, which extends under the entire dwelling, houses a gas heating plant, unit system, a large, well equipped laundry, a maid's bath and a four-car garage. The water heater, however, is on the roof, being a Solar System, this having proved very satisfactoy in California as in the sunny Southland there are few grey days.

The upstairs, off the balcony, is given over exclusively to guest rooms. What arrangement could be more ideal, as any guest would have the feeling of privacy and a thought that tucked away here, there would be no danger of intruding on the host at busy times.

One would hardly suspect that a house

The architect has done more than build a series of rooms. He has given the place a real personality and individuality and what is

(*Continued on page 122*)

Orpheus in Paris

Also Ida Rubenstein, Ezra Pound and Much Gaiety

By ALLAN ROSS MACDOUGALL



Ezra Pound whose opera "The Testament" has just been produced in Paris

AMONG the young writers of France today, Jean Cocteau, without the aid of any fertile minded press-agent, manages to attract more attention to himself and his works than all the immortal members of the Academie Française banded together. He gets himself talked about no matter what he does: and he can do many things—devise ballets, write novels, fabricate poems, draw amusingly after the manner of Picasso, discourse on music and aesthetics, produce and act plays, re-write the classics, launch new painters or writers. All these things he does and so manages to provide subjects for conversation.

This season he has given his friends and enemies a double cause for much discussion. First he was converted to the Catholic faith and then he wrote a play based on the Orpheus myth which was produced at the Theatre des Arts by the Pitoeffs. On the face of it there is nothing so very startling about either event. Literary men before now have entered or re-entered the fold of the Catholic Church. And since the days when Virgil in his Georgics and Ovid in his Metamorphosis told in vibrant poetry the story of the divine musician, poets and dramatists have made use of the Orpheus legend.

But Jean Cocteau is not like other literary men and so his conversion instead of being a humble matter between God and himself becomes the subject of a book. In the form of an extra-long letter to Jacques Maritain the eminent Catholic writer, the manner in which God "fished" for the soul of Cocteau is told in his own inimitable style. "Fished" may sound strange to most readers—and with what bait! But let him tell it in his own words:

"I lost my seven best friends. As much as to say that seven times God shewed me grace without my noticing it. He sent me a friendship then took it away, sent me another and so on. Seven times he threw out his line and hook and pulled it back in again without catching me. I let go the bait and fell back stupidly—" A long siege with opium and a meeting with a sympathetic colonial priest brings him to the point of finally swallowing the Divine hook, line and sinker. So much for the conversion which is still furnishing material for articles and conversations.

For the Orpheus play his host of young admirers proclaim it a chef d'oeuvre and his detractors look upon it as one of the farces, in a direct line with "Le Boeuf sur le Toit" and "Les Maries de la Tour Eiffel," to which Cocteau periodically signs his name.

"The myth of Orpheus," says Robert de Flers, "is one of the most beautiful there is in the world. At once obscure and luminous it lends itself easily to varied interpretations. It receives for its singing the gravest or gayest sounds: the lyre or the flute. It disdains no homage. So all epochs and all the schools from the most traditional to the most iconoclastic have held Orpheus in honor. He represents the divine power of poesie, the victory of inspiration over brutal strength. It is his marvelous joy to have maintained this symbol beyond the attacks of all politics and to have remained through successive civilizations a God of Letters.



Ida Rubenstein who is the star in Roger Ducasse's mimodrame "Orphee" presented at the Paris Opera House, with decors by Golovine

"The words that fell from his lips were such that they exercized over the whole of nature a miraculous fascination. All the critical forces of the world remained confounded and dumb. Hearing his words the wild animals—that is to say the rapacious and ferocious critics—stopped roaring. The fish—the equivocal critics swimming between two waters—immobilized their fins. The birds—the light and fleeing critics—stopped in their flight. The brooks—the superficial critics—stood still. The sheep and the lambs—that is to say the critics who are always ready to follow the crowd—left off ba-ba-ing. And so in the appeasement of all the spirits Orpheus knew the intoxicating delights of universal triumph."

The Orpheus of Cocteau will never know these delights, however. For he has been strangely and farcically modernised. He is in fact the third of Cocteau's operations in the restoring of Chefs d'oeuvres which in his own words need to be re-sewn, re-stretched, and have the patine and dead matter scraped off them! And so Orpheus comes to us in the guise of a modern sur-realist poet who get his inspiration from a trained horse that taps out letter by letter such poetic phrases as *Madame Eurydice revivendra des Enfers*. No wonder the Bachantes put the first letters of each of these words together, read them as an insult, and then stoned the poor poet to death.

That Jean Cocteau is a poet with a genuine talent there can be no doubt—many beautiful phrases in his "Orphee" show it only too clearly. Had he chosen to handle his theme as a poet and not as a poetic *farceur* he might have given Paris a play worth more than a few laughs and cafe discussions.

But after all there have been no dearth of versions of Orpheus this year in Paris. You pays your money and you takes your choice. Monteverdi's version was given twice in concert form. Gluck's was given at various times at the Opera Comique with Alice Raveau in the title role. This version was also given in August in the superb Roman Theatre at Orange. Raymond Duncan, not to be outdone by Cocteau presented a version of his own composition and acted in it with his disciples at the Theatre Femina. And almost simultaneously with the Duncan and the Cocteau versions was given the mimodrame "Orphee" by the modern musician Roger Ducasse.

This was the outstanding feature of the summer season at the Paris Opera and the star of the occasion was Ida Rubenstein. Ida Rubenstein is not very often seen on the Paris stage nowadays. But when she does appear her productions are always on a grand scale. In the present case she had the Paris Opera with its orchestra under the command of Maitre Philipe Gaubert; she had her decors and costumes designed by the famous Russian artist-decorator Golovine; and a new work by a young composer that might never have otherwise seen the light.

All things considered a mimodrame is perhaps not the best medium for the expression of Orpheus. And Ida Rubenstein with all her art could not quite make us forget it. A silent Orpheus is an anomaly. Nevertheless there are many beautiful pages of music and the poem, also by Roger Ducasse, merits all the attention and the beautiful production that Madame Rubenstein has given it.

(*Continued on page 98*)

Modern Decorative Floor Coverings

Modern Developments in Rubber Tile, Composition Tile and Linoleum Offer to the Home Owner Definite Solutions of the Flooring Problems for Period Decorations as Well as for the Simpler Rooms

By GILES EDGERTON

IN any decorative scheme for residential interiors the finished floor functions in a most important manner. It may contribute much to the success of the room; or, if unfortunately chosen, the floor will utterly destroy the entire effect of any otherwise good interior.

There are also to be seriously considered the physical properties of the finished floor. Will it clean easily and wear well, without loss of color values, finish, or the requisite surface texture? Finally, how can the desired architectural and decorative effects be obtained at reasonable cost without too great a sacrifice of aesthetic and utilitarian values?

We have already noted the importance of the floor in the decorative scheme. It is the *base* upon which the design is built up. The floor serves often to establish much of the character of the room. In its design may be carried the blending motif or contrast background which will serve to harmonize furniture, wall finishes and hangings.

Another important contribution of the correctly designed floor the finished room might well be described as *scale*, in which the size and proportion of the decorative units in the floor reflect or modify room dimensions such as height, width and length, and the sizes of doors, windows and furniture.

Before pursuing this subject further, its consideration may be made more logical by a clean-cut division of residential flooring problems. All interiors, of period or even of hybrid character, definitely require certain *types* of finished floors. It is important to note, in the light of information to follow, that the type of floor is primarily established by *appearance*—not the actual material of which it is made, but the colorings and decorative motifs with their visual appeal which constitute the first and lasting impressions.

With the foregoing definition in mind, we may now realize that the important classifications of residential floor types are two in number. First, wood floors laid in units of varied sizes and disposition with natural grain or painted finishes; and, second, floors of materials other than wood, which carry integral colorings and patterns allowing limitless combinations in design, or the severest of plain effects. The classification of wood floors will be left for consideration in future articles on this subject. Suffice to say that there are many interiors where finished floors of wood are requisite to the design—wide planks for the cruder precedents of Tudor and early Italian rooms, narrow boards for those of greater refinement of detail, and even parquetry designs for rooms of more ornate pretensions.

Marble tile effects for Mediterranean interiors may be reproduced by using inlaid linoleum in selected color combinations



The second classification of floor types are those for which early designers, and those who now follow their precedents, required materials which would introduce pattern and color. Such flooring materials were, and for that matter still are, clay tile, marble or tile of other mineral composition such as slate and various types of stone.

For many modern dwelling interiors, floors in tile or marble effects are definitely required both by precedent and by modern practice. Practically all entrance halls, sun-porches, conservatories and breakfast rooms find their best floor expressions in such effects. Living rooms and dining rooms of homes of Spanish or Italian types; farmhouse interiors of French inspiration; and formal rooms of many periods call for effects derived from the use of tile and marble patterns.

Within the past few years there have appeared in the mart of the American homebuilder, certain radical departures in the way of floor surfacing materials. These are the so-called "soft-floorings" (often mistakenly termed "composition floors"). They include rubber tile and strips; linoleum in roll and tile forms; cork composition tile; and various tiles made of compositions of mineral and vegetable materials. Rubber tile and linoleums are always so classified, while cork and other composition tiles are usually marketed under brand names often familiar to the homebuilder through advertising.

All of these soft floorings are obtainable in a wide range of plain colors, offering limitless combinations of geometric design. Many are to be had in grain and pattern closely simulating marble, stone and clay tile, or even, but less successfully, wood units and grains (it is recommended, however, that wood be used when wood floor effects are desired).



Walls and floors decorated in stone and marble effects using tile composed of magnesite and wood fibre

A BROCATELLE

recalling in its rich beauty of pattern and texture the magnificent splendor of the Court of Versailles



In its luxurious design typical of Louis XIV splendor, this brocatelle is a texture first evolved by the artisans of Renaissance Italy.

TO Louis XIV the glory of France was his *own* glory. He felt (and time serves only to prove how rightly) that whatever of unsurpassed magnificence could be created for him and for his *entourage* would be an eternal monument to his own splendid fame.

And so to artists of every bent, he gave but one command—to create beauty.

That their achievements were beyond even his fondest dreams, is common knowledge. And nowhere is their skill more apparent than in the lovely design of this Schumacher brocatelle, a faithful recreation of one of their finest conceptions.

All the wealth of detail—the leaves and scrolls and graceful floral motifs—is carefully preserved. And its texture and rich splendor date back to 16th Century Italy when the Renaissance gave such impetus to artistic effort.

LOUIS XIV designs are cherished today because they have great elegance and dignity, as well as magnificence. And so this brocatelle is suitable for upholstering, for hangings and for fine wall coverings. It may be had in green, crimson, or gold. This and many other brocatelles are among the distinguished Schumacher fabrics that may be seen by arrangement with your upholsterer, decorator, or the decorating service of your department store.

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Right—The floor in this consistent early English interior is treated in a tile effect selected from stock linoleum patterns fitting perfectly in the scheme of the room

These soft floorings offer certain inducements which the homebuilder of today cannot well overlook. Effect for effect, with practically no sacrifice of appearance, they are sometimes less expensive than the use of what we might term the "original" materials,—marble, tile and stone, which unquestionably inspired many of their designs and colorings. We may note, however, that particularly in the case of rubber and linoleum tile, the manufacturers have not only successfully reproduced the effects of the original materials or craftsmanship but have gone further, creating many new and unusual combinations of color, graining and design which find happy expression in modern interiors, though heretofore unknown either to nature or to those other designers who in years past established precedents in domestic architecture and decoration.

So to a brief consideration of the various types of soft floorings—how they are made,



Below—Unusually attractive marble floor effects may be gained by the use of rubber tile of which there is a wide selection

Center—Modified ashler floor pattern derived by the use of cork composition tile in stock colors and sizes. The effect is dignified and appropriate

bought and laid—what they cost, and what their practical qualifications are.

Rubber tile and strip forms of flooring are produced by several dependable manufacturers and unfortunately by others whose products are very questionable both as to appearance and performance. In fact, we will do well to pause here for the purpose of stressing the fact that there is always great danger of homebuilders being misled in this soft flooring market. Avoid cheapness! Economy is a sound objective, but cheap materials used for floor covering will cost much more, not only in the well-known "long-run" but even in the more important "short-run."

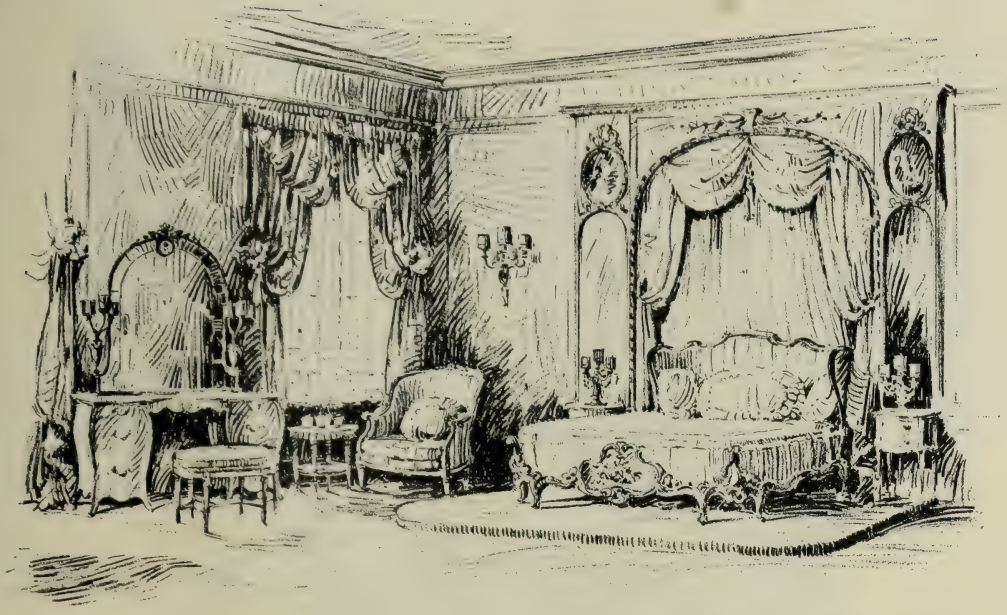
Returning from that indignant diversion to the straight and narrow path of this article, we may note that rubber tile are carefully manufactured by a hot moulding process in which the individual tile are produced in standard sizes, including squares of 4, 6, 9, 12

(*Continued on page 116*)

Below—The geometric patterns which characterize many marble floors may be faithfully reproduced in rubber tile and these suit special type of decoration







New York Galleries, Inc., Decorators

Like Marie Antoinette, who took so much joy in planning a lovely room for herself, the clever woman of today realizes that she can give the fullest expression to her personal preferences in developing the decorative scheme of her sleeping room and boudoir.

¶ In her own apartment, happily, she is not restrained by considerations of formality ~ Here, for instance, she may introduce a favorite note in color, and with this as the keynote, develop an environment which owes its chief charm to the fact that it is an intimate and graceful expression of her personality.

¶ The essence of the problem, of course, is in acquiring just the right things for the scheme in view—the furniture,which may determine the *motif* of the entire ensemble, and those decorative accompaniments which will harmonize with the chosen background. ~

¶ Should one's pursuit of such essentials lead to these Galleries, a realm of enchantment will reveal itself. ~ For here the artistry of the decorator is united with the skill of the cabinetmaker in producing a series of delightful ensembles for all the rooms of the well-appointed town or country dwelling. ~ ~



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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A very beautiful limestone house designed in the Elizabethan style, the walls of moderately rough random ashlar of variegated limestone being very effectively combined with cut limestone trim. The treatment throughout is simple in character yet decidedly distinguished in effect. The residence of Wm. R. Coe, Oyster Bay, L. I. Walker & Gillette, Architects

Finer Types of Stone Houses

Stone by Itself, Stone Combined with Brick and Stone as an Ornament is Shown in These Illustrations. Fourth of a Series

By H. S. BRIGHTLY

THE prospective builder of the more refined and distinctive type of home, whether it be of modest size or palatial proportions, has a problem that is distinctly different from that of the small home builder. With the latter ample room space and satisfactory sanitary and other necessary equipment are the items of real importance in the problem of fitting up the needed accommodations within the allowed expenditure.

The builder of the bigger type of home is not so restricted and with the questions of space and necessary equipment settled as a foregone conclusion, starts his problem from a different angle and at a more advance point. He is interested in outlook and aspect, fitness to site and surroundings, permanency of construction and consequent freedom from up-keep cost, style and distinctive appearance externally, and the extent to which style and handsome appearance may be indulged in on the interior.



This gracious low-set house is an example of unusually fine use of stone in construction. Every detail—porch, chimney and ornamentation has been carefully considered. Residence of Fred Wardell, Detroit. John W. Case, Architect

Such a home must not only provide the needed comforts and desirable luxuries of modern life, but also express in an appropriate way the owner's social position and standing in the community, and often the home ideals and personalities of the owner as well. In that connection some will wish to build in a more rugged manner than the average of well to do American citizens, and others prefer a more sophisticated or sumptuous style of treatment, both externally and in the interior treatment of their home.

In approaching this problem of building the finer type of home, probably the most important decision to be made is that which is involved in the choice of the material, or materials, that are to form the major part of



ARIEL AND TAEPING

"Oh the little more and how much it is;
Oh the little less and what miles away."
—Robert Browning

On May 30, 1866, the "Ariel" and the "Taeping" set sail from the Pagoda anchorage at Foo Chow for London. After ninety days of sailing over sixteen thousand miles of ocean they were but five miles apart off the Lizard

Danersk Early American Furniture



Seymour sideboard of mahogany inlaid with satinwood

EVEN in furniture the spirit of Browning's words quoted above and the story of the "Ariel" and the "Taeping" applies.

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An example of the use of fairly elaborate limestone trim for the enrichment of a moderate size brick home designed in a rather free adaption of English Renaissance or Georgian style. The residence of Dr. Willis Jones, Atlanta, Ga. Hentz, Reid and Adler, Architects

the exterior, the walls first, and second, the roof of the house. If there is one part of the house that cannot be changed in fact and not to any very great extent in appearance, without excessive cost, it is the walls. A new roof may be put on, the entire interior done over, new plumbing, heating and other equipment installed, but the walls generally speaking are there for all time.

While it is true that in some instances the walls may be changed and improved in exterior appearance by a veneer of some material different from that of which they were originally constructed, this is a practice, however practical and commendable in the cheaper forms of building construction, that would hardly be considered as one worthy of consideration by the builder of a good house.

It is by far a better plan to have the walls constructed substantially at first, and if need be allow some of the interior work to be of a more or less temporary nature for later development, as a well planned and designed house always lends itself gracefully to intelligent redecoration and furnishing.

When taking up the question of the material for walls, on which the entire exterior of the home will to such a large measure depend, one cannot do better than be guided by the examples of successful homes that have been built by others and by their experience in the weathering or permanency of good appearance and consequently cost of upkeep.

This problem resolves itself generally into the choice of some form of masonry walls, and here the home builder has a considerable range of materials and treatments to select from. He or she, as the case may be, will soon find as a result of any well conducted study, that on the basis of all factors involved beauty, suitability, character, dignity and style, along with the economic consideration of first cost and maintenance expense, that stone heads the list as the most desirable of materials to use, and stone in combination with brick as second choice.



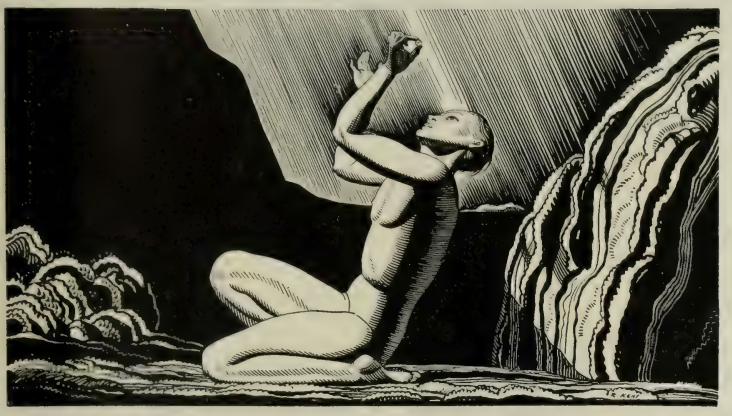
An interesting example of the use of elaborately cut and carved Indiana Limestone for the principal architectural features of a suburban house built with walls of very dark red brick work, relieved at several points by some half timber and stucco work in upper story. The home of C.T. Fisher, Detroit, Mich. Geo. D. Mason & Co., Architects



Handsome city home in the French manner showing a fairly elaborate treatment of cut Indiana Limestone embodying a considerable amount of carving and ornamental details

He or she will then find that in the realm of stone alone, there is a vast range of treatment and effects that are possible, for here the architect has a material that can be worked roughly or be cut to any form and degree of refinement desired. It may be used as rough field stone masonry, or if one of the finer grained stones such as limestone is used, it may be cut and carved with the richest of architectural embellishment, dependent upon the

(*Continued on page 112*)



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Modern Tile Roof Enhances Architectural Style

The Introduction of Roofing Tiles into this Country by the Old Spanish Padres Brought a New Element of Character and Distinction Into House Construction. Fifth of a Series

By HARRIET SISSON GILLESPIE



THE many piquant glimpses of picturesque tile roofs is one of the most captivating memories travelers in foreign countries bring back with them, for Spain, Italy, Algiers, Morocco, Egypt and Persia all have native tile roofs of individual flavor in a varied range of soft, mellow tones and characteristic forms, the mere suggestion of which often suffices to recall to the mind the magic spell of the Levant, where much of the romantic charm of the Mediterranean region lies in its architectural reactions.

It was Spain that gave this country its first inviting experience with tile roofs of ancient origin, for the old Spanish padres brought them along in the wake of their religion and the quaint old missions of Georgia and Florida on the Atlantic coast and those of Southern California on the Pacific Slope, though now crumbling and in ruins, still reflect the colorful lure of early days in their pictorially lovely tile roofs of dull reds, browns and greens, while the tile roofs of the many delightful replicas strike a spectacular note in the landscape, affording the traveller a genuine thrill by occasional glints of gay color amid the tropical luxuriance of native growth.

Happily, the rich beauty and enduring qualities of European tile of past centuries have been translated into the modern product which, in every way, bears a close resemblance to the tile of history but which is enhanced by many new features as well. Not only is the mellow coloring of the old sun-baked clay tile of other days retained, but the modern tile has rare heat resisting qualities and is assured an absolute protection against fire. It also comes now in great variety of new shapes and forms.

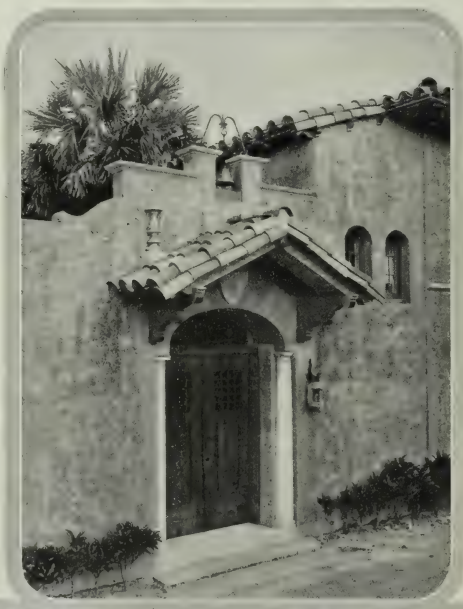
For we have come to regard the roof as one of the most important essentials of architectural style and both form and material are receiving the best thought of the big architects of the country, who themselves are well aware that much of the character of the dwelling is expressed in the type of the roof selected. It is a feature that never escapes observant criticism and as such commands the most absorbing attention and careful thought of the designer. The use of tile not only imparts dignity to the ensemble but gives a charming variety of artistic expression by the coloring and the pleasing play of light and shade over the surface.

Since the art of tile making, first introduced into this country in 1865, tremendous strides have been made in the industry and today new and elaborate machinery is being employed and a broader knowledge of the raw material has become necessary, with a corresponding breadth of experience in selecing, combining, treating and firing the tile, all of which has brought to the rich beauty of the old tile fresh charms and more practical qualities. The fire resisting properties of the old tile have been introduced so that absolute protection from fire is assured to those living in congested quarters. The variety of forms and mellow coloring to be found in modern tile open up an entirely new field in architectural treatment of which much of it is still an unexplored country.

There are to be had tiles resembling the thatched roofs of England, the soft pink tiles of the incomparably lovely Tuscan villas or others along the shores of the Mediterranean; the dull old red of the French Norman provinces; the faded green, brown and red of old Spanish missions or the more exotic colored tiles of the French African settlements, all embodying in their composition the enduring qualities of the til of the historical products. There is the lure of the East in the modern tile and with its modern application is associated much of the romance and wizardry of the lands that gave it birth.

It is interesting to remember how, for centuries, end upon end, the different countries of the world that had any interest in beauty and wished to express it, established each one in its own way a type or style of roofing, whether for churches or homes. One part of the country, usually for very good reasons indeed, used the wonderful rounded tiles in colors forced upon them by the dyes they could secure from plants, metals and the earth about them. Another country decided upon slate, and used it to good, or bad, advantage as taste permitted and the people demanded. Then wooden shingles came in to cover early American houses, because wood was to be had for the asking, or the cutting. And in most cases the wide old shingles were picturesque to a degree, especially where they were weathered to wonderful silver tones by the sea winds along the Eastern coast of this country, north and south.

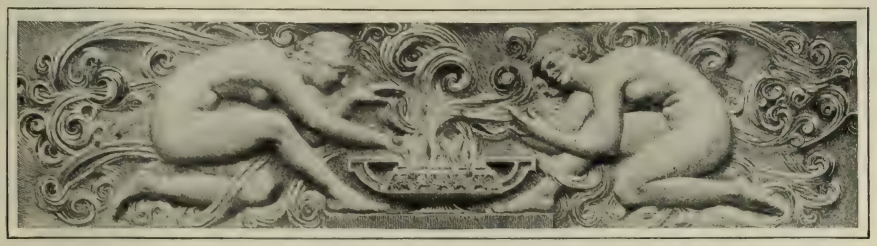
And then, of course, copper arrived because it was durable, and tin because it was practical and felt because it was economical. And quite suddenly America





Above—
Entrance to the Florida home of Mr. J. K. Clark. The roof and entrance to this house are made particularly effective by the use of large, ancient tapered mission tiles. Harvey & Clark, Architects

Left—
Second view of the Clark home in Florida showing picturesque outline and particularly fine roof construction. Tiles also give an added charm in their color



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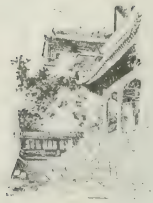
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roused up to the fact that for every kind of house every kind of roofing was possible.

And through this opportunity for great diversity came the very substantial proof that for certain sorts of the most picturesque houses, of those styles that reproduced Spanish and Italian types adapted to our needs the demand for the beautiful tile roof established itself and grew to very extensive proportions. Not only for the large villa and the showy palace, but for the practical stucco home, for the small family house, reaching out again to the church of very modern and individual design, to the public building, especially in the west and southwest, and of course to the hotel and



constructed to harmonize with the tones of the walls. There is a warmth about them, a sense of protecting the body of the building that gives an air of intimacy and charm which is something beyond their mere convenience and practicality.

There are many shapes and colors in the modern roofing tiles, and some of the most unusual types of the foreign type of roof are also being duplicated here. It has been said that the tile roof like good wine improves rather than deteriorates with age. But with all our admiration for the antique tile roofs of Europe



The Arthur Hammerstein residence at Whitestone Landing, N. Y., showing the beautiful hand made shingle tile roof. Dwight James Baum, Architect

the club where certain types of architecture were imperative.

How much the Mediterraneaon type of architecture has added to the beauty of this country, capped with their interesting rooflines, rose, red, green and brown, can only be realized when motoring about the countries where this type of building has established itself.

And the practical side of this type of roofing has perhaps not been sufficiently realized because the beauty of it is so arresting. Not only are these tiles absolutely unaffected by the most severe climatic changes, but they are fireproof as well. Europe abounds with structures topped with tile roofs of extraordinary beauty; these have lasted for centuries, in no way altered except for greater beauty by the sun, wind and rain, and the modern tile roof is already establishing a reputation for permanence. They never become faded or shabby. One reason for this is because the color is burned directly into the shale. And these shale tile roofs can be a fact to be born well in mind is that these old roofs do not flourish when transported. Many have been brought over from Spain, from Italy, some from China, some from Arabia and their wonderful age old tones excite delighted comment for a few years, but no matter how carefully they are laid up on the modern house, they cannot seem to stand our climate and in a few years they become brittle and crack or crumble, leaving a house at the mercy of wind and rain.



The beautiful tiled roof on this home in the South brings back memories of colorful homes in the south of Europe, Egypt and Persia

The imitation of these tiles made with a knowledge of our climate to stand our wind and sun, our rain and dryness, are far more practical and in many cases, equally beautiful.

A fact that has not often been dwelt upon in connection with tile roofs is that they do not attract lightning, so that in actual texture they are fireproof and thus they also safeguard the house. This is a thought to appeal very widely to the home lover because greater tragedies can hardly be imagined to the man who has

(*Con. on p. 114*)

RECENT ACQUISITIONS:—At the Vernay galleries the following important specimens have been received from abroad and placed on Exhibition:

A pair of black lacquer Corner Cabinets.

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Your Business Problems as a Home-Builder

Safeguarding Your Investment Through Practical Knowledge. Number One of a Series

By C. STANLEY TAYLOR

FROM the personal viewpoint of those who undertake the complex but fascinating problem of building a home, there are three primary objectives to be achieved. These are comfort, beauty and economy and they apply equally to all home-building projects regardless of the size of the house or the required investment.

Comfort is achieved through good construction, plan efficiency and adaptability of the space arrangement together with the incorporation of good modern mechanical and labor-saving equipment.

To the architect and the decorator one must look for the contribution of beauty in design, to which one's own good taste may add that personal and individual quality so vital in creating a desirable home.

The third requirement — economy — presents the homebuilding project purely as a business problem — a viewpoint unfortunately too often overlooked or passed hastily by those whose minds are too full of plans, decoration and equipment to realize that perhaps their dollars are being unwisely invested or unnecessarily wasted.

There are pitfalls along this road of homebuilding. Some are obvious to the point of that dangerous contempt which is bred by familiarity. Some are blind traps—but practically all can be avoided by serious thought and a fair degree of understanding.

WE shall confine this article, therefore, to the first of all considerations in relation to any homebuilding project—the investment phase and its safeguarding.

All those desirable requirements and objectives which the homebuilder establishes for his individual project must satisfy not only the demands of the present but the acid test of the future. What will the environment be in ten or twenty years? What will be the physical condition of the building and its mechanical equipment? What will be the financial burden?

Obviously, the first business venture of the homebuilder might be considered the acquisition of a site on which to build. Actually, the first step should be a serious and sound determination of the amount of money which can be afforded for the total actual investment, and (here is where most home-builders go wrong) how much will be the annual cost of ownership and occupancy?

Still prevalent is an old-fashioned and erroneous idea — own your home and stop paying rent? No — you will receive wonderful dividends from your investment in a home — dividends of comfort, convenience and satisfaction; but today you need not anticipate any great saving in the annual cost of occupancy because you will still pay the "owner's rental," the amount of which you will do well to determine in advance. Here is a basis on which to figure:

LET us assume that your investment is to be $40,000 for house and land in a typical suburban community, the land costing $6,000 and the house $34,000, not including necessary furnishing — an item which many prospective homebuilders are prone to forget and which requires a separate budget.

Your first step will probably be to arrange for a mortgage of about $20,000 at 6%. Remember, a mortgage today is good business, not a disgrace, provided you can use the money to better advantage than a 6% return, or in cases where the homebuilder has available only sufficient funds for the actual equity. The easiest way to obtain a mortgage is through a good local real estate or mortgage broker who knows the sources — or by direct application to savings banks, trust companies, building and loan associations, or mortgage companies operating in the vicinity. The project will then call for a direct investment (the equity) of $20,000 of your own money.

Your annual expenditure, or "owner's rental" can then be estimated about as follows: (these are average figures and should be corrected by local rates and conditions which may be easily determined by inquiry).

Interest, on first mortgage of $20,000 at 6% annually	$1,200
Taxes (there may be several kinds)	700
Insurance, fire	140
Repairs, normal maintenance	300
Interest, on your own $20,000 which would otherwise earn at least 5%	1,000
Possible assessments for local improvements which would probably average per year	300
Total probable "owner's rental" on a $40,000 house per year	$3,640

Of course, $1,000 of the above amount, the charge on your own investment, would not actually be going out, except that you would be getting no direct return on the money. Do not forget, however, that you will have also the operating expenses, including fuel, gas, electricity and service charges which you would also pay as a tenant.

The purpose of the above exposition is not to discourage homebuilding — far from it; but it is to indicate that the homebuilder should make this preliminary analysis so that he will not make the common error of blindly undertaking too great a financial burden. Far better to build a smaller house than to destroy the satisfaction of home-owning by a distressing financial burden.

ONE other preliminary consideration may be pointed out before analyzing further investment safeguards. Build your home with one wary eye open to the fact that some day you may desire or be forced to sell it. Study future trends of the locality; avoid bizarre designs and planning idiosyncracies; and *build with good quality material and equipment* — then you will have at all times a quick market for your house at a good price. Remember, every house is sold sometime!

We have now reached the point of considering the business aspects of selecting and developing the homebuilding site. This subject can best be presented in a series of "don'ts and dangers."

Be sure the dimensions and contours of the land are fitted to the size and kind of a house you want — otherwise you must suit the house to the land.

Study the neighborhood trends to be certain that no undesirable developments are sweeping your way.

Buy in properly restricted neighborhoods which bar out the invasions of industry and commerce or the building of cheap and ugly dwellings.

Get an exact copy of all local restrictions to determine their nature and the length of time they will be operative.

Inquire as to local building or zoning restrictions which may determine the distance the house must be set back and the structural character of the building.

Find out the exact facilities for sewerage, water, gas and electricity — and how far your connecting lines must run.

Make sure you are not building a "house upon a rock"—you will pay heavily for such excavation.

Have a certified survey of the property — it is a serious matter to build even a few inches over your line, but it is often done. Get a title insurance policy if possible — at least insist on a thorough title search. You cannot get a mortgage loan without clear title and you should not build without it.

Have your architect or an experienced landscape architect locate the house on the site. He will give it correct orientation and grade height, taking full advantage of the contours and environment.

The foregoing are the more important considerations in relation to site selection.

PROCEEDING now to the matter of planning, you have to consider the important functions of professional advice in design, decoration and landscaping. For small projects the architect may function in all these capacities—for larger homes the professional interior decorator and landscape architect will be called in.

Certainly the service of the architect is your first requirement. His function is not only to design the house but to write the detailed specifications and to carry out intensive supervision insuring performance by contractors. Investors in large mining or power projects would not consider risking their money without competent engineering advice. Similarly, no homebuilder should risk his money without competent architectural service. The average architectural fee on domestic work, including complete working drawings, specifications and supervision is approximately ten per cent of the cost of the work. Money was never better invested if the architect is wisely selected. He saves his fee over and over again, adding intrinsic value to the property and preventing many costly errors in judgment.

Remember that trust is the strongest bond between the professional advisor and his client. You hire an architect for his knowledge — use it. Certainly you go to him with preconceived ideas. The more definite they are the better he will like them, but the details of their consummation should be left to him.

YOUR arrangements or contracts with professional advisors should be definite and fair. Have an exact written understanding of the amount and limit of the fee and the time of its payment. While the work is under way do not go on the job and order changes — the contractors will hold you for extras — the bane of homebuilders. If you see changes, discuss them with the architect. Let him issue the orders after telling you the cost.

If you have carried out the correct schedule of safeguarding your investment, you have so far determined the amount of money which it is desirable to use as the original investment in land, improvements and build-

(*Continued on page* 118)

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Charles M. Hart, Architect and Decorator





Photo by Amemiya

See page 126 for Floor Plans



Photos by J. W. Gillies

The house is constructed of stone and clapboard siding. Both casement and double-hung windows are used with batten shutters having cut-out figures

The reception hall for Mr. Hart's home shows a beautiful half-circle stairway. The walls are finished with old Colonial paper and early American furniture is used

Detail of the Hart home showing stone chimney, interesting roof covered with green shingles and unusually placed and picturesque high casement windows

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Restoring a Long Island Manor

(*Continued from page 43*)

room. Mellow tones of storied and castellated motifs, with the typical cypress and native French shrubbery melt together to form a most extravagantly lovely setting and one quite sufficiently pictorial to set off the Colonial furnishings and the golden piquancy of the Spanish chairs.

Rough planks cover the floor, have been advanced, the most plausible being as a place of safe keeping of family treasures, although other and more romantic reasons have been assigned.

But, in any case, the novelty is alluring and has all the earmarks of the typical mystery tale, for the panel beside the fireplace by which the secret room is reached



Photos by S. H. Gottscho

Having the quiet beauty of a wall mural is this bit of decorative treatment in the dining-room with the old English dresser holding shining pewter and rare old Staffordshire pottery

weathered dark and brown with age with a patina like that of old silver. The fourth wall, completely covered with panelling, is thought to be contemporaneous with the house itself but Mr. Bottomley says it is doubtful if such an early date can be assigned to parts of it. The broad low fireplace, without mantel, surrounded with a bolection moulding shows above a symmetrical grouping of small rectangular panels having broad beveled edges indicates with precision the very early date of the house. Most curiously interesting is the secret door which the Manor contains, to explain which many interesting theories opens inward, not easily but accompanied by mysterious squeaks and groans, though once inside you more easily make your way to a narrow stairs, just the thickness of the chimney breast. Taking the high steps with caution you proceed to a little landing where there is a door. Push that open



An air of gracious hospitality pervades the dining-room with the fine simple furnishing of the period. Of unusual interest is the wall treatment in which panels of red and white toile de Jouy alternate with painted paneled wood

and you come to a small chamber, nine feet square, lying between the floors, quite commodious enough to store away not only family plate but the original occupants themselves.

Against the long wall of the drawing room is placed an early Sheraton sofa, of extremely

(*Continued on page 109*)



THE return from travel awakens renewed interest in your home and reveals the need for those beautifying touches which create an atmosphere of good taste that the Farmer collection offers.

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Russian Ballet of Today

(Continued from page 50)

sensibilities and prejudices. When in addition to the eye the ear is also outraged by weird and unheard of discords the average lay-man in any public is apt to vindictively turn tail and flee. At any rate never returns to the scene of his torture nor will listen to reasoned appeal to the logic of necessary apprenticeship in any form of appreciation of art throughout the ages. Each composer and painter that is eventually to live has almost invariably in his own time been confronted by the same Philistinism of the general public towards new works and subjected to the same bitterness of criticism.

Thanks though to a few live wires in critics and literary publications throughout America, the general public is fairly informed and abreast of the times and enthusiastically welcomes new theatrical and operatic productions from the world over, when presented for the first time in this country for their appraisal. So it is strange that with this enthusiasm launched for in many cases lesser productions, that the Russian Ballet is as yet an unbelieved myth in its past magnificence and modern genius of humor. Undoubtedly this state of ignorance will not be of long duration and it is only with the re-leasing from European contracts, that ultimately America will be granted this finest of all productions and its impresario Serge de Diaghileff given the unstinted praise he deserves, for the formation and control of what throughout European capitols is acknowledged the greatest artistic achievement of modern times in the amalgamation of painters, composers and dancers.

An evening's performance of the Russian Ballet consists of three ballets varying from fifteen to twenty-five minutes each in duration—with entréactes of three orchestral works, generally pretty heavy pickings of the ultra modern schools with intermezzos of the classical Chabrier, Schumann and Rossini occasionally thrown in, to season the struggle of the audience's appreciation.

Of the old ballets "Scherezade" "Thamar" — "Carnaval," "Petroushka," "Les Sylphides," "Prince Igor" from pre-war days in Russia, Paris and London, a few drifted to America through the one unsuccessful season, already alluded to in the Metropolitan Opera House some eight or ten winters since. But above and beyond these established favorites, today's lists in ballets add an entirely new flavor to musical annals, with the accompanying decors and choreography of new composers and artists and the wit and exaggerated caricature that savors of Eighteenth Century France.

Stravinsky, always the pacemaker in every advanced harmonization, has lately surpassed his own "Sacre du Printemps," already the most daring harmonic effort of music previously recorded, with "Les Noces," a ballet first produced in Paris a year ago, which sent his audiences raging and hissing from the house. This, its second season of existence, finds already its bitterest enemies calmed down with peace and even appreciation somewhat regained for its author, to make way for any new onslaught of tonal reverberations his fertile mind may launch against them. The accompanying decorations — almost crude in their simplicity of design by Gonchorowa, with all previous blatancies of colors such as Bakst, Benois and Roerich luxuriated in, eliminated to the ultimate austerity of black and white of an early wood cut frame-work, depicts in story, the rude simplicity of a Russian peasant wedding. The detail of processional of bride, bridegroom, relatives, — matchmakers, companions, guests, etc., carries out in a primitive form the wedding customs in village life of a young couple in the following sequences of settings. 1st Tableau: Benediction of the Bride. II: Of the Bridegroom. III: Tableau: Departure from the parental home and IV: Tableau: The Wedding Feast. Against this elemental material and simplicity of choreographic detail of black and white Stravinsky has loosed all the thematic intensity of harmonic stridencies he can avail himself of, with an ever-growing crescendo and magnitude of thematic color from his first meagreness of harmonies and outline, to the rich fullness of a sublime orchestral climax. He carries as an ever-accompanying figure the solemnity of great church bells, created in his scoring by the presence of four grand pianos on the stage, played in unison by the composers Auric, Poulenc, Ricti and DuRelsky. The effect of this climax in growing crescendo of stridency is terrific and leaves a majesty of conception of primitive strength and intensity difficult to fully category in passing summary.

As against this majestic and sombre series of tableaux Diaghileff is apt to contrast the rest of an evening's entertainment with ballets in lighter vein, and the exaggerations of Picasso, Prima, Braque, Derain and Utrillo in fantastic curtains and choreography stimulate the further flights in musical design. The new works of this year of "Romeo and Juliet" by the young Englishman Constant Lambert and "Pastorale" by Georges Auric plus the last season's favorites of "Les Matelots" by the same composer, "Parade of Satie," "Zephyr et Flore" by Paul DuRelsky; "Baraban" by the young Italian

(Continued on page 90)



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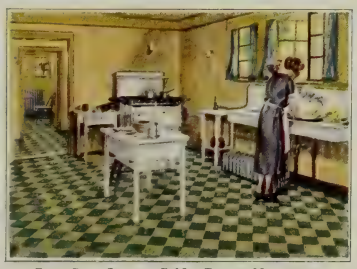
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Russian Ballet of Today

(Continued from page 88)

composer, Ricti; "Pulcinella" adapted from the themes of Pergolesi by Stravinsky and De Falla's "Three-Cornered Hat" offer the necessary humor and satire for the producer. The scenarios and choreography of these others have been so much discussed and written about that this article only can find place to dissect the very last productions of the season—in the first mentioned ballets above of "Romeo and Juliet" hardly as yet dry from the European press of contemporary works. A word may be of interest to introduce not only its story but the orchestration and humor of a new young composer, in the field of British music. The title "Romeo and Juliet" hardly in Shakespearean tradition a subject of comic vein, has been treated as such by Lambert in bringing the characters and scenes into everyday life today with the accompanying paradox in dress and music.

The opening action takes place in the class room of the Russian ballet with the pupils' daily practice of steps in full swing. The leading dancers Karsavina and Lifar arriving late quickly change their clothes to get ready for the class. The professor teaching them "a pas de deux" is made suddenly to realize the fact of their rapt affection for each other, which scandalizes the entire class. Mockingly separated, they are carried off by their friends to another stage where a rehearsal is in progress for the real production of "Romeo and Juliet," which the dancers quickly recognize as themselves and laughingly impersonate. The first scene is the meeting of "Romeo and Juliet" at a ball followed by the duel between Romeo and Tybalt; the balcony scene; the entrance of Paris searching for his fiancee, and at the last the death of Juliet. The curtain on the stage thereupon falls, the bystanders lightly applaud, but Karsavina and Lifar as Romeo and Juliet are no longer there to take their call. Suddenly bored with their friends, but as continuously affectionate in their roles of lovers they elude further applause or mockery of their fellow dancers and elope by aeroplane from the scene.

This then is the sum total of the plot and having no scenery, the meagreness would seem almost too thin to present as a background in music for a ballet. Lambert though has treated his subject matter lightly, gracefully and with all the paradoxical humor needed for the situations. The dancers fulfill their parts and in the costumes of Romeo and Juliet with such slight paraphernalia as stage benches, chairs and drop curtains laughingly execute and fulfill imagery of the varied scenes.

"Pastorale" is more legitimate an entertainment and musically sounder, Auric being considered the ablest of all the younger school in contemporary French composition—the scenery and costumes executed by Pruna, another original newcomer in the field of decorative art. The synopsis of the plot is as follows—Scene: a riverside meadow on a sunny day. A telegraph boy; again our friend, Lifar the dancer, arrives on his bicycle and noticing the river, puts down his wallet preparatory to bathing. Arrival of many eager young ladies—who decide to play a trick and steal his clothes. Returning from the water, on noticing the theft, he lies behind a tree and falls asleep. Arrival of a cinema company—star, producer, actors and operators. Not seeing the sleeper behind the tree, they set up a cinema interior to carry on ensuing action of a plot. The star receives a letter, bitterly destroys it, while the others inconsequentially sing and dance, etc., etc. Awakening suddenly the telegraph boy joins in the scene and dances a "pas de deux" with the star; the camera and projecting men quite readily taking him in as part of their action. They eventually dance into background and disappear as noisy, angry villagers, bereft of their morning post suddenly appear gesticulating. Not finding the guilty culprit of the messenger boy they wreak revenge by breaking the camera as the cinema company disbands in havoc. Night falls and the star is left alone weeping beside the river bank. The messenger retrieves his clothes and his bicycle and rides slowly across the scene. The star leaps on his handle-bars and together they elope.

This action is again musically treated in serio-comic vein. And the bicycle used as a means of stage decoration, Lifar spinning the shining wheels behind his head dancing; gives in the lighting a curious novelty of effect. Doubrowska as the star, dances in the whimsical fantastic indifference of the plot, while the cinema action, setting of camera, director and back drop adds another note to the development of the caricature.

Auric more melodic in tendency in this music than he has previously shown in his ballet "Les Matelots" here gives himself free rein in this fantasy and tuneful extravaganza by really giving the listener something to whistle as he walks out into the street. And the average audience now fully alarmed lest he has been hoodwinked again into being too concentrated and intense over this business of understanding the modern school in music does whistle as he walks smilingly from the theatre and probably weakly laughs again at himself for a gullible yet thoroughly amused on-looker at an eighteenth century harliquinnade.



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Circulez! Circulez! Mes Enfants!

(Continued from page 55)

out of the pockets of Destiny (or is it Fate?). The dramatic critics drowse and drowse, waiting to be aesthetically walloped. When their snores are deepest and profoundest, and when George Jean Nathan is ready to leave just before he comes in, bang! a "masterpiece" is suddenly being done before us. Keep you eye, children, on Eugene O'Neill, George Kelly, Eva Le Gallienne, Arthur Hopkins and Winthrop Ames among the natives for sudden "surprises." And I never know what Morris Gest and Don Marquis are up to. Don has several big and serious things up his varicolored sleeves, so Archy the Cockroach tells me.

Well, I've babbled enough. Curtain!

Brock Pemberton, of fantastic "Enter Madame" memory, trained his guns on the season early with "Loose Ankles," by Sam Janney. The time in which we live is not only loose but demi-nude. Loose ankles, it seems, is the mother, if not the week-end father, of loose talk, loose morals and loose elderly ladies.

A loose ankle is a dancing ankle. The looser it is, the better time you'll have—if you get what I mean. I wouldn't eat into your golfing time or cocktail hour with a description of the plot of "Loose Ankles." It is simply a tower of wise-cracks built on Ann Harper's (Kathlees Comegys) desire to break into Adventure. She draws a blond boob who is mixed up with some hall-room ankle-loosenners. One thing follows another (see Geraghty's "Law of Causation") until the final curtain. "Loose Ankles" is just "Bugs" Baer in three acts.

I never saw George M. Cohan but once. It was in that superb "The Tavern." He tried to do what Arnold Daly did so well, but he "didn't belong"—as a fantastic. Mr. Cohan is a magician as a producer, so I heaved a high of relief (critics often do just that and nothing more) when I found he was not to be in his play, "The Home-Towners."

Do you remember "So This is London?" Well, "The Home-Towners" is "So This Is New York!" Basic philosophic theme: the West and South believe that we New Yorkers are all gunmen, stock-swindlers and barflies. We never go to bed, the children make corn-mule out of their schoolbooks and "Al" Smith wants to turn the Capitol into a brewery.

South Bend, Indiana, incarnated in the person of P. H. Bancroft (played superbly by Robert McWade—a joy to the American stage and my ear), faces "Vic" Arnold, who is New York (played with immaculate restraint by William Elliott). The first act is one of the most perfect acts that I have ever seen. These two men occupy the stage practically alone in verbal thrust and parry for thirty minutes, presenting two character studies, minutely conceived. It is comedy of the highest order, fresh and exhilarating. The second act is an hysterical laugh-compeller, due to the fine acting of the whole company, with Georgia Caine doing inimitable work as a South Bend wife of a pig-headed "hick." But pity of pities! the third act goes to pieces. Hokum enters, upper left, and my gurgles, burbles and swirls of laughter declined to zero. But, on the whole, "The Home-Towners" was the best new thing in town in August.

I hold this truth to be self-evident—most men (and all women) want to be thrilled. Mystery and the supernatural are external box-office pullers. The best of the supernatural plays of late years that tickled my metaphysical palate were "The Return of Peter Grimm" and "Outward Bound." One of the worst is "The Ghost Train." This is a one-act hokrama stretched out to three acts by the most obvious tricks. I should not mention it at all in this vital chronicle if it were not for the remarkable work of Glays Ffolliott, an English comedienne. She plays the part of an elderly, masculine maiden lady stalled with a bird-cage for a night in a lonely shack of a railway station. She is in movement, speech, make-up and an infinite number of left touches the very essence and perfection of comic oddity and eccentricity. Miss Ffolliott stands out in my mind like a pistol shot in an empty church. Come again, Mr. Woods.

And that brings me to Roy Briant's and Harry Durant's "The Adorable Liar" (put on by Edgar Selwyn). Oh, La Woman! Oh, La Woman!—Oh, la, la—Woman! Have you not been the adorable, the delectable, the architectonic fictionist of this dull old world? The dynamic illusion in the forest of our "facts"! I love you for your fibs, for your exquisite masks, for your comic and tragic deceptions.

Now, there is Karith Barry in "The Adorable Liar," played ecstatically, shiveringly and joyously by a newcomer to the stage, Dorothy Burgess. She arrived in a night. Karith is a kind of seventeen-year-old Madame Bovary with the brain of Peter Pan. She has resolved to make of her life one long imaginative souse. She weaves romances about everything. She is naïve in her midnight trysts—all of which brings down on her threats and the solemn head-shakings of the Nunkey-Donkeys of propriety and the Doodle-Goofs of matter-of-fact. It is a fine theme not at all squeezed dry by the authors. The

(*Continued on page 122*)



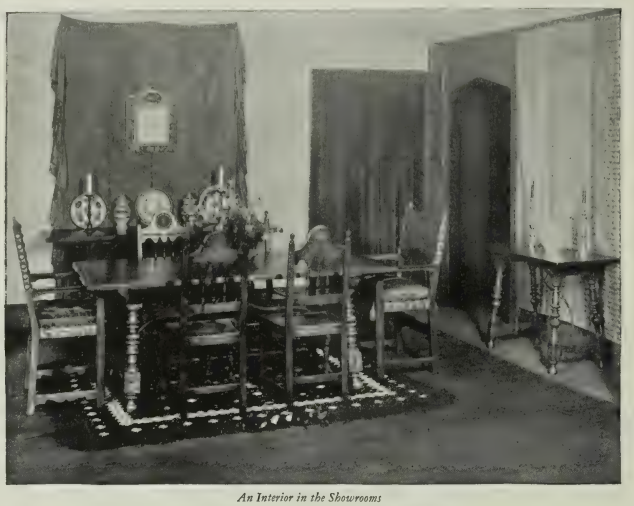
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European Pottery in Many Forms

(Continued from page 72)

jars and pitchers from Umbertide, a little town near Perugia. This pottery is extremely rough and the glaze is slightly porous, but it is much liked for holding wild flowers in the sun parlor, or as a gay bit of color.

From Triana in the Gypsy suburb of Seville, comes a most interesting ware, crude, rough and heavy, but so decorative it is most intriguing. The colors are buff, green, yellow, blue and white, and the decorations are unusual as the ware, waving lines or stripes, of one, or several colors alternate with animals, or hunting scenes cleverly drawn, while garlands of flowers, games, religious ceremonies and even divinities, encircle vases, urns, jardinieres and plates. Triana ware is a survival of the common pottery made in pre-historic times, when crudely fashioned cups were shaped by the fingers and baked in the sun, shown by the specimens preserved in museums. Other forms were fashioned resembling the ordinary Spanish pitcher of today. At first, these crude containers were rudely decorated with patterns imprinted by the finger tips in the plastic clay, later as the potter's skill increased, designs of double spirals made with some pointed instrument embellished the pitcher's neck. Other picturesque vessels made by the Spanish Moors and still manufactured are the typical "Amphorae," the long, narrow, earthern jars with an elongated handle at either side of the neck, used for storing oil, honey and wine, and the terra cotta "tinajas," the gigantic jars which held liquids and grains, today decorating terrace and gardens.

In form and decoration, Quimper pottery is as typical of the Breton peasant as Triana of the Spanish Gypsy. The glazed stoneware and faience are still made in the style of the famous old Rouen, but in America the use of Quimper pottery is practically limited to table ware, which the merest novice easily distinguishes by the quaint little figures in old peasant dress, in red, violet and blue, with vines and lines in green and tan. This ware is much liked for summer cottages and nurseries.

The little village of Impruneta near Florence, has been famed through the ages for two things, its miraculous Madonna and its pottery clay, so for centuries the section which produced the clays used by the Della Robbias and other early craftsmen, has been noted for its garden pottery now so extensively used in California and the South. Italian gardens have been the inspiration of many beautiful gardens in America, and there is no more effective way

(Continued on page 126)



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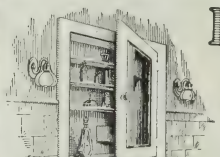
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Doors and Walls Decorated to Harmonize with Rooms

(Continued from page 46)

remedies as may be found for this patently unsatisfactory condition it is but common-sense to apply. And one of the most effective remedies, or at least mitigants, lies in the employment of polychrome decorations on doors and walls.

Decorations of this sort may not improve the light, nor enlarge the actual space, but they can go far towards correcting architectural shortcomings and they can supply a wealth of interest and suggestion immensely helpful towards reconciling one to what is lacking in other ways.

An excellent instance of this occurs in the paintings on doors and walls of apartment foyers. The duplex apartment foyer shows two door panels designed and painted by Roger Wearne Ramsdell. With no windows to admit outside daylight, five doors and cream-coloured paint, the space presented some real problems. However the decoration of the door panels with arabesques and landscapes in the eighteenth century Italian manner has completely transformed the place and created a definite decorative interest. The other illustrations of painted foyer doors and walls tell precisely the same story of gracious transformation. No better use could have been made of the foyer walls where semi-tropical vegetation in soft tones on a cream ground surrounds the arched entrance to a library; a dark, blank space has been converted into an agency of agreeable colour and suggestion.

The bathroom door panels with sea-horses and marine growths is an appropriate embellishment for a part of the house too frequently skimped of decorative character, although an admirable opportunity lies in that direction. In short, every one of the illustrations shown indicates how polychrome door and wall decorations may be set to work, not only in a purely academic way, but in the most direct and practical way possible to make our daily surroundings pleasanter places to live in, even though they may not be endowed with all the fundamental advantages of space and architectural character we could wish.

And the modern mother and father, who realize the importance of keeping before the eyes of their children not only the best in art, but the best in good taste will find in wall decoration particularly, new opportunities. A child's imagination, his cultural growth, is affected from the moment his baby eyes gain definite vision. Give him, therefore, a sense of color and form, to be gained from appropriate wall decorations.



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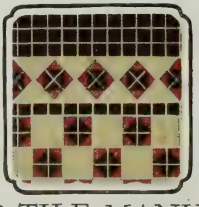
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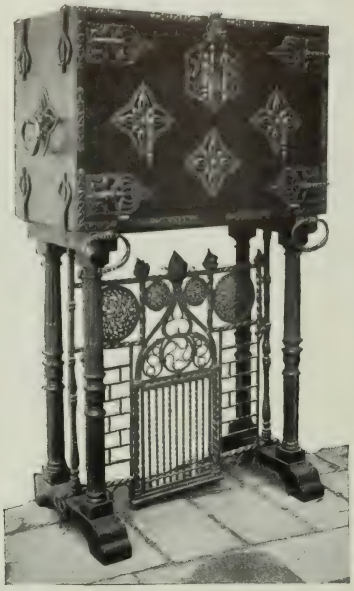


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Orpheus in Paris

(Continued from page 69)



Self portrait by Jean Cocteau whose play "Orpheus" is being much talked about in Paris

If Roger Ducasse is a musician who is also a poet we can see the opposite in Ezra Pound who has now abandoned poesie for music. Pound as we all know was born in Idaho but that fact is of no great significance to him. For the last fifteen years he has lived in various parts of Europe and is more proud of being an expatriate than was the late Henry James himself. America just doesn't understand these great artists and their art!

Pound's specialty—outside of his rare poetic gifts—is the ballyhooing of genius: Gaudier-Brezka, the Imagists, George Anteil the soi-disant modern American composer, whose symphony in F will be presented to the astonished ears of New Yorkers next season. Impressed no doubt by the facility with which his young musical prodigy turned out Symphonies, Quartettes, Sonatas, Operas and innumerable other works rich in noise and dissonance, Pound departed from his haunts in Paris and left off bally-hooing for two years. He was at work on an opera his friends said, about Francois Villon. And the music, startling in its novelty and freedom from all musical conventions was to be as "hard-boiled" as the theme.

Then one day during the hot summer the inhabitants of Montparnasse received the following hand-bili of invitation.

M. et Mme. Ezra Pound vous invitent a une audition privee
Paroles de Villon
Airs and Fragments from an opera
Le Testament
Texte de Villon
Musique par Ezra Pound
a la Salle Pleyel.

Pound, like Cocteau, is a poet. Of that there is no doubt. There was much doubt, however, among his auditors at the Salle Pleyel as to his musical gifts. There was too much sounding brass and tinkling cymbals, said one. And another remarked succinctly, Do the words of Villon need the music of Pound, or anyone else for that matter, to enhance them?

(*Continued on page 114*)

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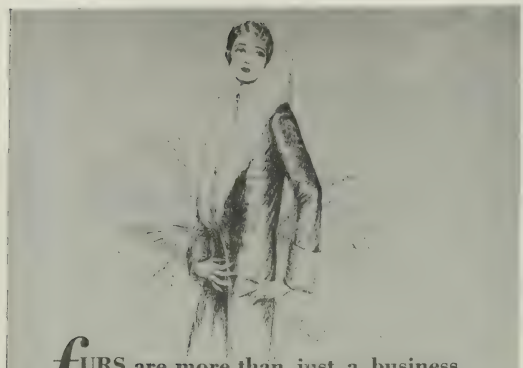


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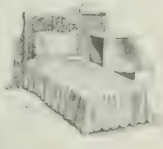
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Wood Paneling for Walls

(Continued from page 68)

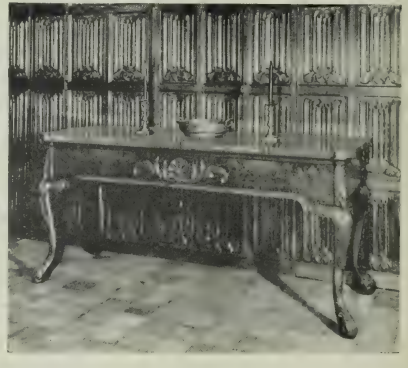
Therein lies the secret of its success, the secret of its fineness and fitness. Therein, through the manner of its use, we discover one of the fundamental guiding principles we must act upon if we expect to meet with the same measure of success in our employment of wood paneling as did the old builders whose work we so sincerely admire. Provided we do not ever let ourselves fall into the error of looking upon wood paneling as so much standardized material to be purveyed by the square foot or the square yard, and provided we are willing to bestow the same care and thought upon the work and follow the same methods as did those of earlier generations, we can execute just as successful paneling now as was ever done before.

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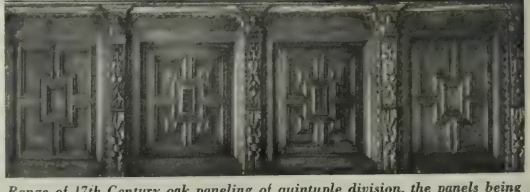
(Continued on page 102)



Late 17th Century paneled Connecticut bed chamber. The most interesting feature of this room is the fact that the paneling is extended over the ceiling, giving peculiar richness to the composition. Courtesy of the Metropolitan Museum of Art



Linenfold oak paneling of unusually rich design. The linen folds are carved with great spirit and the floriation at the bottom of each scroll is happily conceived. Courtesy of the Hayden Co.



Range of 17th Century oak paneling of quintuple division, the panels being separated by richly carved pilasters. Shaped paneling of this sort was characteristic of the period. Courtesy of Stair & Andrew

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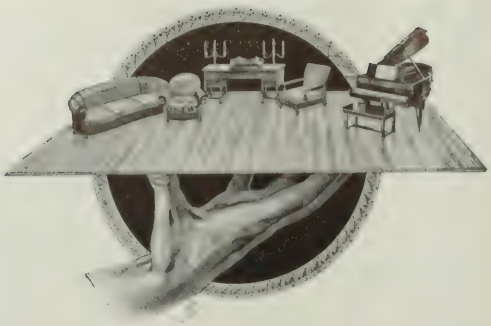
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Wood Paneling for Walls

(Continued from page 100)

adroit management of the paneling. An example of this sort, where the widths of panels have been judiciously manipulated, is shown in one of the accompanying illustrations of a room in an early New England house.

One of the most important things to consider in connection with paneling is *scale* and the relation borne by the size of the divisions, the proportions of the stiles and rails—that is to say, the respectively upright and horizontal framing of the panels—the quality of the moldings, and the character of further ornament, if there be any, to the size of the room in which the paneling is used. Nothing can be more disturbing to one's sense of balance than to sit in a room where the paneling divisions are badly conceived and out of all natural relation to the proportions of the room. And be it remembered that ill-considered moldings, and likewise stiles and rails that are either too large or too small, can create just as much annoyance as panel divisions that are wrong.

The material of which the paneling is made is also a matter of very great importance and naturally claims serious consideration, but there are certain foolish obsessions on this subject entertained by many people which really stand in the way of a broader appreciation and much more general use of wood paneling. Old paneling, of course, with all the rich mellowness of age, which only time can give, is highly desirable when it can be obtained, but old paneling is not easily obtainable, is very expensive, and, at best, can be secured by only a comparatively few. Obviously, then, when you cannot get old wood paneling have new made, with all the care that was given to making and placing the old paneling.

When paneling is to be painted, the material of which it is made does not ordinarily occasion much concern so long as the wood is as well seasoned as it is possible to get and the joinery is good, but when the natural surface of the wood is to be seen the element of choice becomes a more significant factor. Not a few are wont to speak scornfully of everything except what they are pleased to consider the "standard, recognized" woods—oak, walnut and mahogany. Deal, too, they fancy is "correct" because it once carried the imprimatur of wealthy and discriminating patrons. White pine, likewise, they imagine may be fairly safe and "respectable" because they have heard people, who ought to know, speak well of it, yet some very admirable early American paneling was made from plain pine, straight-grained maple, poplar and various other of the so-called "meaner" woods, occasionally by themselves singly, occasionally jumbled in combination, and guiltless of any paint or stain, depending solely upon soap and water, or the atmosphere alone, for the engaging color and patine that have come in the lapse of time. The "correct" woods are admirable and very much to be desired. But they are not the only woods fit for paneling. Any wood of pleasing appearance that can be readily worked and is of durable quality, any wood of pleasing grain, color and texture, is proper for paneling, provided it accords with the rest of the architectural surroundings. In this connection it is just as well to bear in mind that it is the workmanship bestowed upon the material, and the fashion in which it is designed, that give it most of its value. Having used new wood for paneling—oak, chestnut, butternut, pine, maple, poplar, or whatever it may be—don't try to conceal its identity or disguise its appearance or age by smearing it with stains and dressings. Accept it frankly for what it is, and let time and the atmosphere impart color and patine.

The different styles of wood paneling characteristic of different historical periods are so well known that it would serve no particular purpose to enter into a detailed discussion of their several peculiarities. Linenfold paneling, Tudor paneling with its small divisions and oftentimes with chamfered and stopped stiles and rails, eighteenth century French paneling with its graceful moldings and shaped heads, and various other sorts are adequately shown in the accompanying illustrations. On this score it seems necessary only to call attention to a fact too generally forgotten—that the Italians of the Renaissance made not a little use of exquisite wood paneling, much of which was either intricately carved and embellished with intarsia work, in bandings, or in more elaborate designs, or else was gilded and glowing with color. With the exception of a few examples, unfortunately nearly all of this Renaissance Italian panelling has disappeared. Enough is left, however, to show what a valuable source of domestic enrichment it must once have been.

In counting up the many resources that may be made contributory to success in the use of wood paneling, we should not forget that it was often the custom to panel one or two sides of a room and leave the other sides unpaneled. There are many cases in which such a course can be followed with great satisfaction. Nor should we forget that paneling, consistent with the wall paneling, may be applied to the ceiling.

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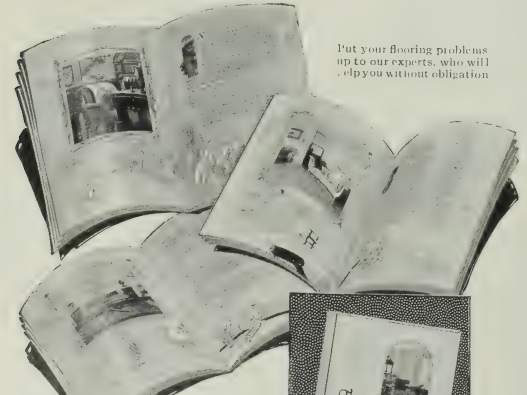
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Contemporary Reminiscences

(Continued from page 66)

erroneously reported as missing was killed in action.

Tragedy then is associated with "Far End" in the minds of Chris and Hilda and, unable to be happy there any longer, they go up to London to live. The war has disrupted Chris' work and has driven coherent ideas from his mind. Hilda had helped him with his typing, but with the coming of their first child, whom both of them at first resented, Chris finds it necessary to employ a stenographer. The first two typists are middle-aged and homely and incompetent. The last is young, beautiful, sensual and highly efficient. She falls in love with Chris at first sight and plans her attack with all of the resources of her feminine intuition. Hilda sees that the typist is in love with Chris and warns him. Hilda's child, born weak and ill, absorbs all of her energy and attention, leaving none for Chris. Chris is at first attracted to the typist by a sort of pity for her poverty and loneliness and then by her youth and beauty. He fights the attraction but the typist is so ardent, challenging, and (apparently) so far from making any demands upon him that he gives in.

Hilda who has sensed what is going on warns Chris and he sends the girl away. Yet he cannot put her out of mind and when he gets a note from the typist begging him to come to see her because she is ill, he goes. A liaison begins with that visit and also begins a life of duplicity for Chris that becomes a torment of remorse. He establishes the typist in cheerful apartments and gets a room in which to work away from the house. Hilda surprises Chris and the typist and after Chris' unnecessary confession, gives him the alternative of giving up the typist or of giving up her. She will not divorce him, on account of the child, and she says that before acquaintances she will give no intimation of the rift. Chris will not give up the typist and tries for a time to live in the same house with Hilda, who treats him as if he did not exist. Unable to bear this torment, he goes to the typist and breaks their relations off brutally. Not until then had he known how possessive and demanding had been the typist's love. But the affair is ended and Chris goes back to a sweetly forgiving Hilda.

A young widow with intellectual tastes and fluent conversation next begins to wean Chris from Hilda. She shows an acute interest in his work and he, who formerly read his manuscripts to Hilda, now reads them to the widow. He tells himself and Hilda that his friendship with the widow is entirely platonic; but in doing so he excites a jealousy in Hilda much deeper and more passionate than her feelings about the typist, for unfaithfulness of the body Hilda can forgive and forget as passing thing, but unfaithfulness of the mind she is afraid of.

Hilda threatens her old desperate measures if Chris will not give the widow up and this brings him to his senses. They return to "Far End" which means happiness to them. Especially to Hilda, because ever since leaving it she had had a deracinated feeling of insecurity.

"Far End" seems to me to be perfect in every aspect. There is not a tedious line in it. Miss Sinclair counts much upon the intelligence of her readers; but she leaves little to their imagination. Her admiration for Hilda is implicit and her sympathy with Chris is based upon a realistic attitude toward the exigencies of the flesh. Edmund Wilson once pointed out that one of the limitations of Miss Willa Cather as a novelist is an apparent inability to imagine what is said and what goes on during a love scene between a man and a woman; that, owing to this deficiency of imagination, Miss Cather always introduces a witness, through whose eyes a love scene is recorded. Miss Sinclair is not similarly handicapped in imagination: her love scenes, from all of the subtleties of the tentative approach to the consummation, are convincingly real, perhaps all the more so in that they follow no literary pattern and are depicted as they are experienced at the moment and not in reference to what has gone before or what is to follow later.

In her novel Miss Sinclair has Chris the novelist abandon what he calls the God Almighty method of telling a novel and instead of setting his characters, whom he knows all about, into action, treats a series of events as they impinge themselves upon the consciousness of a single individual. She has, of course, done this herself, notably in "Mary Olivier." What I should like to see her do now is to write the story of "Far End" two more times, once from the consciousness of Hilda and again from the consciousness of Chris. In particular I should like to know what went on in the mind of Hilda and just how she differentiated between the typist and the widow in their power (with its limitations) over Chris.

* * *

"Her Son's Wife" might be described facetiously as the other side of the mother-in-law joke. But it is far from being a facetious book. One passage in it (pages 223 to 227, to be exact) is one of the most original and illuminating passages I have ever encountered in fiction. It is the passage in which Mrs. Bascomb discovers that one of her pet

(Continued on page 106)



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Russwin Dealers—Bennett-Montgomery Hardware Co.



Amarillo Building, Amarillo, Tex.
Architects—Shepard & Wiser, Kansas City, Mo.
Contractors—Fred Bone Construction Co. Amarillo, Tex.
Russwin Dealers—Morrow-Thomas Hardware Co., Amarillo, Tex



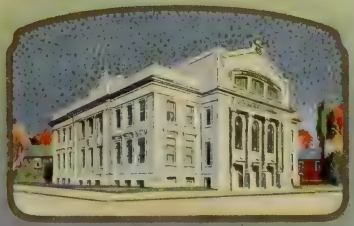
Altoona City Hall, Altoona, Pa.
Architects—Hersh & Sholar
Contractors—Columbia Construction Co.
Russwin Dealers—W. I. Dougherty & Son



340 Prospect Apartment Bldg., Milwaukee, Wis.
Architects—Peacock & Frank
Contractors—Bentley Bros.
Russwin Dealers—H. F. Haessler Hardware Co.



Alamo Design



Scottish Rite Cathedral, Joplin, Mo.
Architects—Green & Hubbell, Dallas, Tex.
Russwin Dealers—Joplin Hardware Co., Joplin, Mo.

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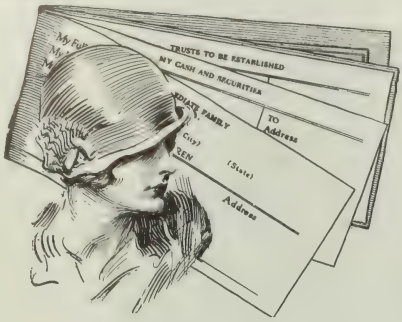
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Contemporary Reminiscences

(*Continued from page* 104)

theories and worries about her daughter-in-law is all wrong, and that, in consequence her desperate expedient to get the better of her daughter-in-law is a tragic farce.

Mrs. Bascomb, a widowed school-teacher with great pride in race and family and a character full of force and determination, sends her idolized son through college with great hopes for him, only to see him marry a coarse, vulgar, selfish, illiterate and flirtatious daughter of a night-watchman under the compulsion of having anticipated the marriage ceremony. The couple come to live at Mrs. Bascomb's house. Her son gives up the idea of studying law and gets an unpromising job at a salary entirely unequal to the support of a family. Mrs. Bascomb having seen so much misery caused by mothers-in-law quarreling with their daughters-in-law, firmly resolves never to lose her temper or to have words with Lottie whom she detests before she meets her and detests even more on sight.

The child comes and this makes it impossible for Mrs. Bascomb to carry out her intention of leaving her son and daughter-in-law and living alone.

One day while Mrs. Bascomb is at school, Lottie calls Ralph on the telephone and tells him to return to the house at once for the baby is alone. He arrives to find a note saying that she had gone away with the mining stock salesman. Ralph at first vows that he is glad and "good riddance of bad rubbish;" and Mrs. Bascomb has a feeling of relief that the incubus that is taking the life out of her son has fled. But Lottie returns that night hysterical with grief, says that she did not intend to run away but only to make Ralph jealous and because she was "being driven crazy" by Mrs. Bascomb's criticism of everything she said or did. Ralph, sensually Lottie's slave, takes Lottie's part at once, and, in effect, drives his own mother out of her home.

Meanwhile Mrs. Bascomb has centered her affections and hopes upon the baby girl, whom she wants to save from Lottie's contaminating influence. She welcomes circumstances which bring her back to the home. The war is on again. Lottie goes out every afternoon to the corner drug store to flirt with the soda clerk and with any man who comes into the store. Then her high heels and tight shoes hurt her feet. Shoe salesmen tell Lottie that she ought to wear shoes a size larger, and an ex-ray examination by the family physician establishes the shoe salesman's conviction that Lottie's only source of trouble is shoes too small for her. But Lottie insists that she knows the size shoe she needs, that they are all trying to make her look dowdy and that her trouble is due to child-birth. A quack "psycho-manual manipulator" agrees with Lottie and tells her she has spinal trouble. Mrs. Bascomb hears this verdict and also sees the estimating way in which the quack looks Lottie over. She has an idea and carries it out at once. She pretends to fall in with the doctor's verdict, insists upon Lottie's going to bed at once, and that the doctor begin the spinal treatments.

In Mrs. Bascomb's head is the notion that Lottie is man-crazy and that once deprived of her flirtations by being required to lie at home on her back she will either forget about her "spinal" trouble or grow fat and unattractive and so cease to be a worry to Ralph. But, to Mrs. Bascomb's surprise, Lottie is not only not inconvenienced by not seeing men but, as Mrs. Bascomb learns during the long hours in which Lottie confided things to her about herself, hates men, and has not the ordinary normal woman's human feeling toward the sensual side of life. The unprotected childhood and girlhood revealed in her rambling stories showed her as too early and too harshly initiated into the physical realities of life ever to have had any romantic feeling for men or boys. In Lottie's experience you did not like men or enjoy them; you 'worked' them for whatever you could get out of them. Lottie's trouble is boredom because she has not enough inner resources to fill her life and make her happy.

The pseudo-illness develops into genuine invalidism and so the poignant tragedy continues through the young womanhood of the grandchild—a tragedy of wasted lives and clashing personalities.

* * *

Barry Benefield first came to my attention twelve years ago when he contributed an occasional story to the "Smart Set" then under the editorship of Willard Huntington Wright, a magazine that was publishing the best fiction in America, stories by Dunsany, George Moore, D. H. Lawrence, Arthur Schnitzler, James Stephens, James Joyce, Albert Rayson Terhune's "Raegan" stories, and the early tales of Achmed Abdullah, Donn Byrne and Richard Barry. His stories were about inarticulate people or about people who, when they were articulate, did not understand the real portent of what they were saying. If Barry Benefield let one of his characters tell his own story in his own grammar and idiom, the character's feeling about the incident was entirely different from the reader's.

There are more of these Benefield stories in the magazine files which I hope a success of "Short

(*Continued on page* 110)

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Restoring a Long Island Manor

(Continued from page 86)

simple design, flanked by high backed chairs with turned legs and stretchers and in close relation are some fascinating chairs from the Island of Majorca, one of the Bealeris Isles off the coast of Spain, done in pale yellow gold ornamented with flowers and with pad seats of yellow damask. Rush seated chairs of the farmhouse type, others of the Windsor variety and those interesting wooden seated kitchen chairs always to be found in collections of Americana with kindred pieces of a sympathetic type.

Most distinctive is the treatment of the dining room, painted in a warm French gray with alternating panels of the famous red and white 18th century Toile de Jouy set in ornamental mouldings. Over the fireplace hangs a Townsend portrait, grandmother of the present owner. A Sheraton type dining table, rush bottomed chairs with several Sheraton side tables are in sympathetic accord, but of particular moment as a decorative composition is the picturesque old English dresser with its burden of shining pewter and old blue Staffordshire that lends the interior a great measure of its charm.

The hall too, is very delightful and old timey in appearance with gray green woodwork, the paint rather old and crackly, the paper of quaint Empire pattern with on one wall, a ship's model imbedded in the panelling. Before the stairs, which rise between the walls to the upper floor, is reached, you come to the entry, flagged with ancient ledge rock and here is to be seen a highly interesting lowboy, an original Colonial piece of undoubted authenticity from the William Gardner's collection of Gardner's Island. No adequate description of the restoration of "Hickory Hill" is possible without some mention of the marvelous old fashioned garden that stretches away to the east, where the seasonal changes bring, in rotation, all the Colonial varieties and where dwells the mystery of all the Colonial gardens that have ever been and in the heart of it lives the true spirit of the past.

One of the remarkable things of the rooms in "Hickory Hill" is that while they possess the fine elusive charm of the century old interior, they nevertheless have the brightness and good cheer of the ultra-modern room. Sunlight pours in, flowers are everywhere, unusual and interesting rugs are on the floor and fresh dashes of color in the pillow coverings, so that gayety which is so essentially the modern note in interior decoration is felt in every room in this house, except that mysterious hidden room which is approached through a secret doorway.

Antiqued green game table, checker board top, four drawers.
French peasant ladder back chair, yellow chintz seat.
Mirror with red-lacquer frame.
Pictorial Wallpaper, cream ground, old blue figures.



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Contemporary Reminiscences

(Continued from page 106)

Turns" will put under book covers—"The Fisher in the Red Stream," "Nobody Ever Met Her" and others. Benefield's stories are as clear-cut, concise and as close to the heart of humanity as O. Henry's stories, with none of O. Henry's trickery or false emphasis. In almost every one of his stories a character makes a grand and beautiful gesture without quite knowing how noble has been that gesture or how humane and fine are the motives back of it, for they are instinctive gestures caught at their most dramatic and most effective point. Often I have heard artist speaking of an expression on a face, a fleeting light on a cloud, or the height of flexation before a dancer's leap, "Ah, if I could only catch that!" And *that*, that supreme moment in the lives of humble folk is what Benefield has caught. Consider, for instance, the story of "Miss Willett." Miss Willett, a large and ponderous spinster, has a natural feminine craving for masculine awareness of her existence. She has got away from the department store perfumery counter and had a job with better wages demonstrating a folding layette in a Fourteenth street store. But she hasn't any "pep" and she has been given notice. One morning as she was dressing she noticed a "Peeping Tom" staring at her from a crack in a barn. She is at first indignant. Day after day, however, the peeper persists and she sneaks a look at him and finds he has a kind and tender face, with love and humility in the eyes. She encourages the peeper. On her last day at the shop, the mother instinct in her is aroused by the dummy baby she employs in her demonstrations and having to leave it she cooes and talks to it, meanwhile unconscious that her emotions have drawn crowds in the street and brought orders faster than they can be written down. The manager will not let her go, gives her a raise. Her next move is to stir the bashful peeper to bolder advances. She sits before the window most of a Sunday and he does not stir. Taking things in hand she gets into the barn under the pretence of restoring a lost kitten. There is no peeper at all. It is a tombstone cutter's graven image of the Christ.

* * *

If George Jean Nathan had cultivated a beard and an air of ponderous dignity and had accustomed himself to suppressing his amazing gift for comic imagery, he would now be a member of the American Academy and would be regarded everywhere as an undisputed authority upon the Drawma, the Drayma, and the Dramma. The prevailing notion of Authority, however, is that it can neither take a joke nor make one; and Nathan's jocular ebullience has earned for him a suspicion in many quarters that he doesn't mean what he says but only says it to be funny. This suspicion is complicated often by that protective fear that illiteracy always has of one who is obviously well-informed and so suspicion is compounded with envy, whose twin components are fear and admiration. The critics whose inadequacies Nathan exposes so nakedly are too afraid of him to fight back and so they pretend to ignore him. It is like walking down the railroad tracks and pretending to ignore an express train.

Many people have won reputations of a sort by exposing the more obvious forms of bunk. It is the easiest way to win a reputation as a critic, because you have your audience already half-convinced when you begin, or, better, the audience has already penetrated the bunk and is only waiting for some one to express its sentiments. This done, the audience acclaims its own perspicacity in acclaiming the critic.

Nathan proceeds upon a more difficult formula. He examines the concepts that pass current as truths among the more enlightened groups of people and does not bother to explode notions that the unreflective accept. Take the title essay in Nathan's new Book, "The House of Satan." Probably not one article on the theater in a thousand fails to repeat the ancient statement that art, particularly the higher forms of drama such as plays of Shakespeare, Racine, Corneille, is a refining and uplifting influence in life. Preachers who condone theater going preach sermons reflecting this sentiment; pundits gravely repeat it; and others parrot it. Contemplation of the beauties of a canvas by Giotto, of a play by Shakespeare, or a poem by Shelley are said to elevate the soul, quiet the passions, bring peace and serenity to the mind. Nathan points out, quite correctly, that art does nothing of the sort, in an essay at once so amusing and so knowledgeable that I shall not spoil your fun in reading it by paraphrase. "The House of Satan" is a book for re-reading; for it is entertaining, it has substance, and it is intelligent.

* * *

A love story is rarer than one might think these days and Margaret Widdemer has added to the meager supply of them on the fall fiction list with a charming little novel called "Gallant Lady." It is a story of a flapper who could and did knuckle down to serious purpose in life when the need arose and won through to love, happiness and proud motherhood.

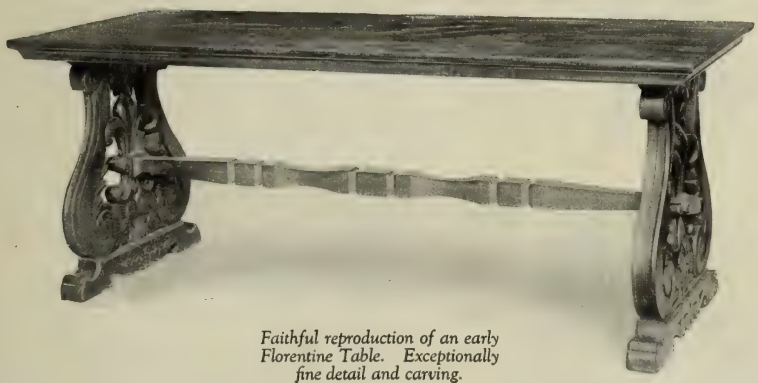


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(Continued from page 76)

taste and purse of the owner; yet the richest and most costly treatments of even this fine material are not necessarily the most successful and satisfying in finished appearance. Often a more naive and informal effect, obtained by a simple and logical use of the material, will give to the house just the character desired.

Architects recognize this fact along with the adaptability of this kind of stone, and as a result it is found that a great volume of their most successful work in design in the field of both commercial and domestic building, is constructed of limestone.

Those who sometimes are inclined to pass up the use of stone, though admiring its appearance, usually do so on a misconception as to its probable cost, not having a knowledge of the way in which an easy working stone can be economically employed for the facing of walls.

Where the choice is made for a local field or ledge stone, which is always appropriate, or where brick walls are decided upon, the architects will almost invariably require an easy working, light colored stone for the trim that is used both structurally and for the architectural embellishment of the rough stone or brick masonry of which the walls are constructed. Here again, he will invariably turn to the soft warm tones of limestone, both on the score of adaptability and of beauty;—that is the way in which this material can be worked at low cost together with the fine contrast that it provides when used in combination with these other masonry materials.

In a limestone such as that quarried in southern Indiana, the architect or home builder finds a material that offers him a full range of expression both as to general style and detail treatment. It may be used in the split or rough sawed form, as a masonry facing the same as field or ledge stone, or may be cut and carved with the greatest delicacy; possessing further a sufficient range in color-tone and texture in the various grades for appropriate use in the many different styles of architectural treatment that are customarily employed in the finer and better type of home.

In the illustrations accompanying this article, we have attempted to show examples of some of the various treatments possible, that have been employed in the building of modern homes, also to show several examples of the use of limestone in combination with brick and local ledge stone masonry.

In all of these homes the reader will note the quality of permanence and dignity and in none of them a style or quality not suitable to the needs of the average successful American citizen of some means, however simple in taste the requirement for a home may be.

Homes of the kind illustrated have the further merit that they appear to fit so well into their landscape settings, for stone houses soon become a very part of the sites on which they are built.

On the economic side one cannot overlook the fact that houses of stone always age gracefully with the passing of time and in addition to being a good initial investment, will retain their value, invariably commanding a much higher sale or rental value than houses constructed in a more commonplace manner of less permanent and desirable exterior materials.

Then, too, stone houses possess romantic and sentimental qualities through the ties that connect them as kin to the lodges, cottages, manors, ancestral houses and palaces of the Old World, and to the many other buildings with which the history of our cultural development and literature is associated.

Those who build well of stone will build without regrets and in doing so they will generally add something worth while towards the domestic architecture of their community, and in that way contribute something commendable towards the very thing upon which the continued success of the nation in its cultural growth so much depends—the home life and ideals of its citizens. For not only by inner comfort in our homes, but also by an outward expression of good taste do we contribute to the general well being of mankind, our neighbors.

Photographs by Courtesy of the Indiana Limestone Company

Editor's Note: A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are: "Stained Shingles for Roof and Walls", "The Charm of Cement for Building and Decorative Work", "Copper, Brass and Bronze in Practical and Decorative Fields", "Shingles That Add Color to the Home" and "Roofs Everlasting from Fibrous Rock". Others will follow. An article from this series will be broadcast every Wednesday from W R N Y.



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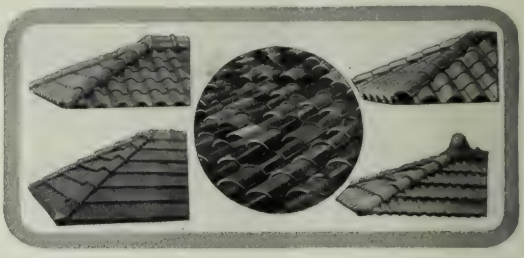


Modern Tile Roof Enhances Architectural Style

(Continued from page 80)

Below—The modern imperial Spanish tile adapted to the Mediterranean architecture. The tiles are formed with a lip-and-lap lock which affords special protection from the weather

Below—Is a straight barrel mission tile obtainable in an unlimited range of colors. The tiles are constructed to either random or regular exposure and in various tones



Above—Closed shingle tiles, a pattern used to carry out Colonial or early English architecture. This tile has a tongue-and-groove lock

The center cut shows the rounded tile in variegated colors. It is an interesting tile for the modern Spanish house

Above—A French tile is shown with tongue and groove lock. The general effect is flat, suitable for public buildings, residences

planned his house, had it built and furnished to suit his personal taste and happiness, and then to lose it through the agency of fire.

One reason why these tile roofs are to be seen in various climates in different parts of this country is because they are not only weather-proof and fireproof but are nonconductors of heat and cold, so that they keep a house cooler in summer and warmer in winter and that is what the average man who is building is looking for in the roof of his house.

In this article we are showing a group of different kinds of tiles suitable for different types of houses that are especially popular in America, the tiles for the Spanish house, the Mission house, the shingle tile, and even a tile suited to the rather regal French chateau. And surely no architectural detail should interest us more profoundly than what has rather poetically been called "the crown of the home."

The use of tiles in the garden, both for patios and paths should not be forgotten as in certain kinds of gardens they are most appropriate and add much beauty of texture and color. There is also a particular garden tile that is somewhat new. It is called the "garden walk edging." It comes in lengths of about nine inches, has an interesting effect along the edge, of a large twisted rope. It is used to border flower or vegetable gardens and is particularly effective along the edges of a brick or tile path. It comes in grayish-blue and a soft old red.

Photographs by Courtesy of Ludowici-Celadon Co. The small illustrations show the use of tile in interesting buildings of the foreign type.

Editor's Note: A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "Stained Shingles for Roof and Walls", "The Charm of Cement for Building and Decorative Work", "Copper, Brass and Bronze in Practical and Decorative Fields", "Shingles That Add Color to the Home" and "Roofs Everlasting from Fibrous Rock". Others will follow. An article from this series will be broadcast every Wednesday from W R N Y.

Orpheus in Paris

(Continued from page 98)

During the summer another poet was before the public eye. Paul Fort. Fort is a poet who can never deny his race. He is as French as the wine of Burgundy. His ballads and poems are rich in ideas and harmonies and his life has been one long tourney in the service of his Muse. It is not for nothing that the other poets of France crowned him many years ago "Le Prince des Poetes."

The late Amy Lowell who was at one time greatly influenced by Fort wrote an excellent essay on him and his work in her now forgotten book "Five French Poets." But Amy Lowell with all her vigor and talent could never capture in her work the popular flavor of her French master. He is the ballad-singer *par excellence*. He sings of his own country and his countrymen. Lately he has turned from his ballads to the writing of plays, or as he calls them "Chronicles of France." Poetic historical plays rather in the manner of Shakespeare. Two of them "Louis XI Curieux Homme" and "Ysabeau" have already been presented with great success at the Theatre de L'Odeon. And now at the Comedie Française they are performing to crowded houses another of the series: "Les Comperes du Roi Louis." Vivid, colorful as an image of Epinal, rich in poetic harmonies and charming as the landscapes of the Ile de France this play is destined for a long run at the First French Theatre. And New York that receives the adulteries and the triangles of the Boulevard translated to suit its taste will never see this true Gallic work of a true Gallic poet.

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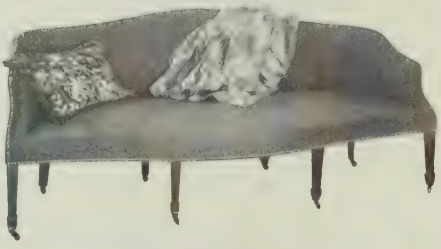
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Modern Decorative Floor Coverings

(Continued from page 72)

and 16 inches, and in oblongs of various dimensions suitable for ashlar patterns. Rubber flooring is also available in strips up to 40 inches in width, for use as borders and runners; and a finishing touch is the availability of sanitary cove base and stair treads and risers in the same material. Thicknesses are from 3/16 to 5/16 inches.

Rubber flooring can be had in a wide variety of plain colors and in excellent reproductions of marble. The photographs herewith illustrate how well the effects of original materials can be reproduced in soft flooring designs. In the making of the rubber flooring units, the various colors are introduced in the material itself and combined so that the color runs clear through to the canvas backing, insuring the continued existence of the design regardless of the amount of wear.

To investigate and purchase this material, the homebuilder will get in touch with a local office or representative (usually a branch office of the manufacturer). Rubber flooring is not sold as merchandise to be laid by anybody, but is sold at a price which includes laying. In fact, that is the way in which all good soft floorings are sold, for the reason that the manufacturer wishes to control the method of laying to insure satisfaction.

The floor for the individual room is first designed by the architect, decorator, or by the manufacturer's service department. The design is laid out in geometric scaled pattern, indicating the catalog numbers of tile and color. The floor-layers, provided with shop drawings, lay the combination of rubber tile, strips, borders, cove base and other units. The tile are laid over a level sub-floor of wood or cement, set in a heavy coat of a thick cement-like waterproof compound. This sets solidly in a few hours, resulting in a practically monolithic floor which will wear for many years, probably as long as the life of the average house.

Rubber floorings can be laid anywhere except where there is dampness or continued wetting. In such places the use of rubber flooring should be avoided.

Linoleum, which comes in rolls or cut in tile shapes, is an excellent material which must never be confused with the so-called "oilcloth." Linoleum is made by rolling or moulding a compounded mixture of ground cork and oxidized linseed oil, laid on a base of heavy burlap. It is originally produced in large sheets approximately 6 feet wide and 90 feet long. These sheets are rolled out through calendar presses in various standard thicknesses. After rolling, these sheets are cured for several months in great slow ovens, achieving an amazing degree of toughness and resistance to wear. There are five standard thicknesses of battleship linoleum. These are known as heavy duty; heavy; medium; light; and lightest (about .09 inches thick.). Another interesting type of linoleum, which combines excellently with solid color borders, is a two-toned material in grained effect. This is usually available in three weights or thicknesses: 3/16, 1/8 and .09 inch.

There are three generally standard types of linoleum. The first and cheapest type is known as printed linoleum, having the design actually printed on the surface. The next grade is known as moulded linoleum, in which the colored units of the design are roughly moulded into and through the fabric; and the best linoleum is known as inlaid, made by cutting out the various colored units of the design and setting them in their respective places before the final rolling and curing. Linoleum is also made in various excellent marble effects, as well as in geometric and flowered designs and in plain colors.

In the moulded, inlaid and marble effect linoleums, the colors are integral and run clear through the fabric, thus insuring permanency of the design. This material can be cut into any desired size, including any size of tile, strips or borders. Sanitary cove base is also available, so that the entire floor installation may be complete.

With the broad range of colors and patterns, the flexibility of unit sizes, and the recent development of excellent architectural designs, this material offers extremely interesting possibilities for the achievement of good floors at reasonable cost.

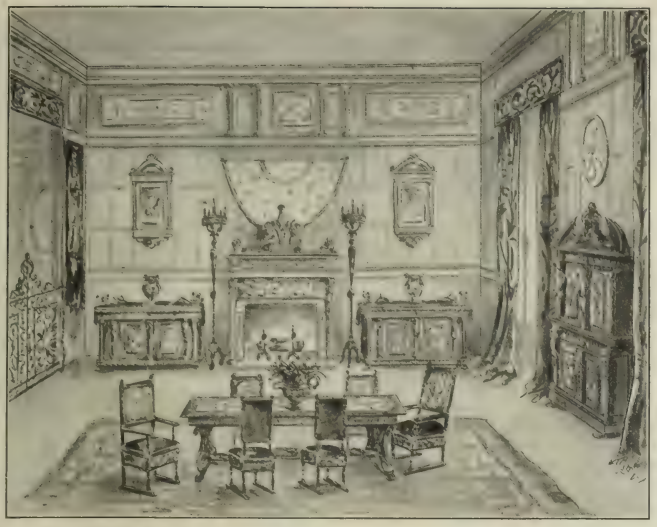
Linoleum in sheet and tile form is usually sold at a price which includes laying. It, too, is strongly cemented to the sub-floor which may be of any customary material. Usually, however, if linoleum is to be laid over a wood sub-floor it is placed over a layer of felt to avoid any cracking or buckling due to contraction or expansion of the wood.

It may be noted that recent linoleum designs of unusual architectural merit include actual patterns in Dutch tile effects with occasional mosaic units and a charming irregularity of effect both in design and color.

In addition to rubber and linoleum units, the classification of soft floorings includes tile of many compositions, most of which use cork as a base. In this group will be found the full variation of colors, including marble effects and the design and laying is accomplished in the same manner as heretofore described.

Another very interesting type of flooring, illustrated herewith,

(Continued on page 120)



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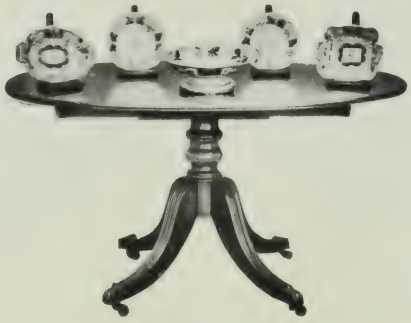
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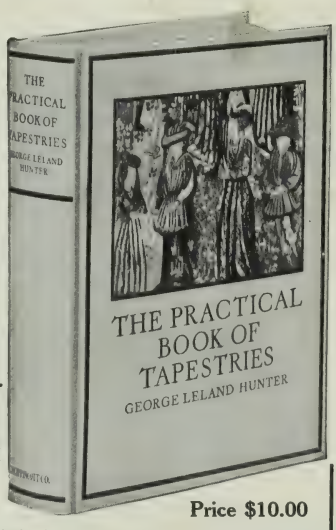
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Business Problems of a Home-Builder

(*Continued from page 82*)

ing. In addition to the original cost of the land, there will be the cost of such landscaping as you may wish to do, including grading, roads, sidewalks, etc. There will also be the cost of garage and other out-buildings, garden walls, retaining walls, and similar features involved in improving the site. These should all be predetermined and the general budget established and given to your professional advisors as the investment limits which you wish to maintain. The easiest way to do this for your own benefit is to make what might be termed a physical budget; in other words, an outline of what you wish to have in the way of land, improvements, out-buildings and the house itself. Such a physical budget might read as follows:

Land—One-quarter acre.

Improvements—Here you might make a rough layout of the planting, drives, walks, walls, etc., which you desire. This can be submitted to the architect or landscape architect who will obtain a rough estimate of cost for you.

Garage—Indicate the capacity by number of cars. The architect will make a sketch of this and obtain an estimate.

Greenhouse or other out-buildings—Indicate similarly by size so that sketch and estimates can be obtained.

House — Determine approximately the size and number of rooms together with other requirements which have been developed from your own viewpoint. This will assist the architect in developing plans which meet your wishes and in providing a preliminary cost estimate.

You have carefully selected the building site with due precautions against unexpected costs, restrictions or future changes. You have made proper arrangements with professional advisors, recognizing the fact that they will act directly as your agents and as such will be responsible for the wise investment of your money, provided that you cooperate properly with them realizing that while the architect or decorator owes his duty to his client, so too the client owes a duty to his professional advisor.

Your final and perhaps most important business consideration is to be found in the actual selection of the materials and equipment which will be used for building the house. Here is where many homebuilders go wrong in an effort to achieve economy. Here is the point where the dangerous element of false economy is most costly. If a house is well built of good materials and if all of its equipment is good, there is no reason why it should not last for many years with practically no depreciation or replacement costs and a very low maintenance cost. The architect will unquestionably recommend good products which will insure long life for the building.

The statement that cheap construction costs more in the long run is bromidic but true, except that in many instances the "run" is not long and within the first two or three years the annual expense bill for repairs and replacements begins to lengthen. If, for instance, a roof of cheap materials is selected and must be replaced within ten or twelve years (meanwhile requiring occasional repairs), it is obvious that paying 20 or 30 per cent more for roofing materials which are laid with practically the same labor cost, and will last for twenty to thirty years, is sound business.

Similarly with all portions of the house which are exposed to the weather or to air, the selection of mechanical equipment for heating, plumbing, lighting, etc., is highly important not only from the viewpoint of wear and replacement but from the viewpoint of service, which, if inadequate, or constantly interrupted by break-downs or the necessity of replacing worn parts, affords continuous discomfort and expense for the owner.

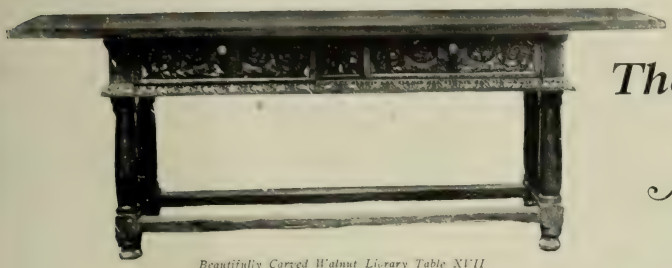
Another important point which you will be forced to decide is the question of eliminating maintenance cost. It is better to pay more at first for materials which will not require constant upkeep, such as frequent repainting or refinishing. Roofing and exteriors of the house should preferably be of weather-resisting materials which require no upkeep. Gutters, leaders, flashings, and other exterior metal work should be of copper or zinc which will last for the life of the building with no maintenance cost. At every point the owner should endeavor to make his original purchases with these conditions in view, realizing that each year he is saving a substantial sum of money which soon amounts above any extra original cost over that represented by inferior materials.

It is also highly important to recognize the fact that if a house is well built with materials and equipment which insure long life and low maintenance cost, it has a much higher market value and the investment in such construction is safeguarded by integrity which insures the principal and earns interest always augmented by quality.

EDITOR'S NOTE: *In view of the importance of making the original investment in materials and equipment a businesslike proceeding, there will be presented during ensuing months a series of articles discussing each of the major divisions of residential construction and equipment. Such subjects as exterior walls, roofs, windows and metal work, interior wall finishes, floors, builder's hardware and architectural accessories will be presented in detail, giving the information which you as a home-builder should have before making an important investment such as that represented by any home-building project.*

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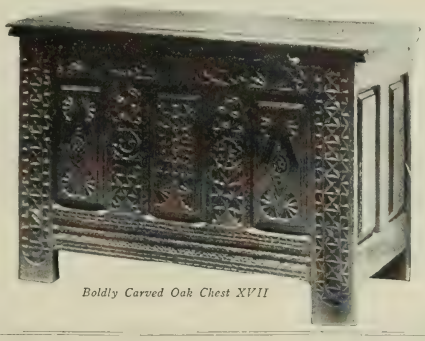
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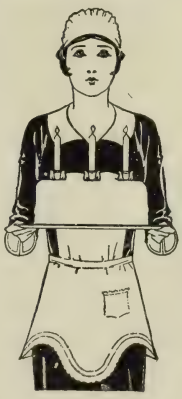
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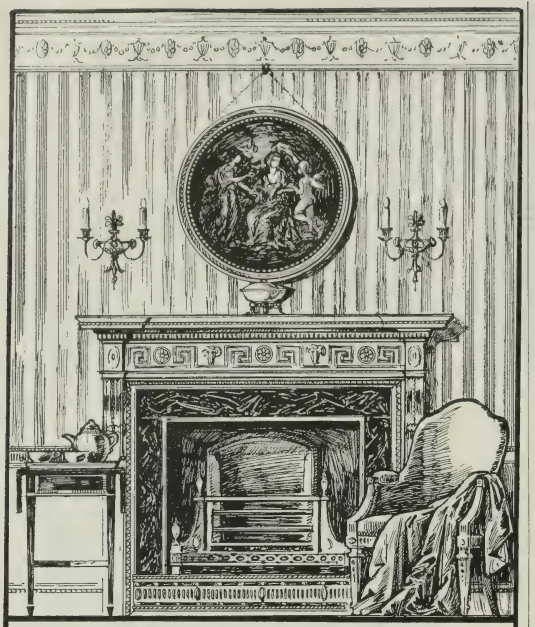
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Modern Decorative Floor Coverings

(*Continued from page* 116)

is a composition of magnesite and wood fibre manufactured in slab form. This material can be cut into units of any size and offers a selection of approximately fourteen soft color tones. It has much of the texture quality of travertine marble and is used for panelling as well as flooring.

The soft floorings have certain merits not common to the "original" materials. Carrying the colors and other decorative qualities of marble and the other mineral products, they are nevertheless resilient and comparatively silent to the tread; rapidly laid and easily worked into designs; and most certainly represent a definite saving in original cost under today's conditions.

In fact, now that we have somewhat gingerly approached this subject of cost, we might as well plunge boldly into it, accepting anathema from those who disagree, but hoping to be specifically helpful to those who desire a basis for figuring. Soft floorings provide excellent effects in colors and patterns—the floor *types* required by good interior decoration and architecture—at costs varying upward from unusually low figures within the reach of the most modest homebuilder.

The general range of costs of soft floorings is about as follows: The least expensive are the linoleums in sheet form but bearing attractive designs ranging through many architectural requirements. This material, completely laid, costs from 30 to 45 cents a square foot for good inlaid linoleum. Of course, the moulded and printed patterns are cheaper but not so satisfactory from an artistic viewpoint. Linoleum and composition tile range on upward, depending on quality and intricacy of design for a price range anywhere between 50 cents and one dollar a square foot with the probable average around 70 cents. Good rubber tile will range from 70 cents upward to $1.25 per square foot, all these prices being quoted to include laying.

The immense variety of these particular floor coverings has added greatly to the power of the home-maker to vary effects in her different rooms. Floors now can be made to match walls, or draperies or to contribute entirely a contrasting note.

We hold no brief against the far-famed marble halls of song and story. Nothing can ever fully take the place of the fine old original materials, but some of the future generations may also dream they dwell in rubber or linoleum halls.

EDITOR'S NOTE: *Photographs for this article by courtesy of the Armstrong Cork Co., the Zenitherm Co., Congoleum-Nairn Co., Bonded Floors Co., United States Rubber Co. and the Stedman Products Co.*

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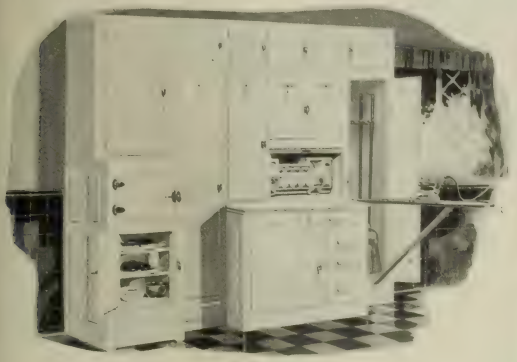
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Book Review

THE PRACTICAL BOOK OF CHINAWARE. *By Harold Donaldson Eberlein and Roger Wearne Ramsdell.* 12 Plates in the Colours and Gold of the Originals, 191 Doubletone Illustrations, and 7 Diagrams showing Makers' Marks, Contours and Characteristic Types of Decoration. (J. B. Lippincott Co.)

In this volume, whether collector or lover of old china, you will find its whole story. It will invest any piece you prize with a new beauty and romance. The porcelain of the world—Europe, the Orient, Colonial America, are compactly and systematically arranged for the first time. It has been said that it takes very little to make a "china maniac," and if this is strictly true, we will venture to assert that the antique dealers will prosper as soon as this book is circulated among connoisseurs who already find that they simply cannot pass a quaint pitcher or daintily-decorated jug without an irresistible desire to put them on their shelves.

It is evident that THE PRACTICAL BOOK OF CHINAWARE is the result, not only of a long study of chinaware, but of the personal inspection of museums, collections and historical factories still existing throughout Europe. This wide knowledge and practical experience, logically and scientifically arranged, the author has now put at the disposal of the reader.

Speaking of the accumulation of rare porcelain, the authors, experienced collectors, have this to say, "If a piece of china appeals to you by the quality of its shape and the beauty of its decoration, and if you can get it at a fair price, it is worth buying for the joy and satisfaction it will give you to possess it. Study its characteristics and settle its identification, if there is any doubt in your mind about its origin, at your leisure. On the other hand, if you are seeking a specimen of some particular make and date, and if you are not fully satisfied that the piece is what it more or less appears to be, have no hesitation in consulting a museum curator about it and settling the doubt in that manner. After all, however, while there is a certain satisfaction in acquiring a piece of highly-prized ware, prized by the professional connoisseur because of its origin and rarity, there is infinitely more satisfaction to the average person in getting something that appeals because of the intrinsic beauties it embodies."

Joseph Hergesheimer once made a remark to the effect that there is some hope for an antique furniture enthusiast, but that when one gets the craze for antique glass, then all is lost. This beguiling book will undoubtedly add all china lovers to the ranks of "incurable cases."



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Orient

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Circulez! Circulez! Mes Enfants!

(*Continued from page 92*)

play is not the thing in "The Adorable Liar," but Miss Burgess is. And when Karith swears off lying in the last act, I know she is lying again.

"Dramatic Creation" has dwindled on Broadway until originality of any kind in the matter of idea and treatment has narrowed itself to some few foreign authors and Eugene O'Neill and George Kelly. I expect great things from the Civic Repertory Theatre, the Theatre Guild, the Lenox Players, the Provincetowners and some of the other little groups. But when it comes to the regular American Broadway fare we have nothing but concoctions, a continual plagiarism of ideas, a rehashing of the oldest wheezes in the business. It is not the fault of the plumbers who make these "comedies" and "comedy-dramas" and other nondescript samples of synthetic entertainments. The public wants 'em, howls over 'em, supports 'em. They want the mirror held not up to the nature but to their bedrooms, kitchens and gin-parties.

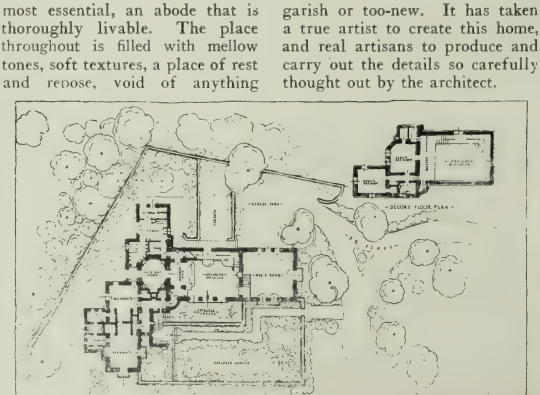
This line of thought streaked my brain after viewing the newest concoction of money, bedroom, show-off, Long Island house party and crook entertainment (and it is entertaining while you're there) called "If I was Rich." William Anthony McGuire has put about everything in this play to tickle the uncritical palate. And as I remain perfectly naïve and uncritical before such stuff, I recommend it for the "blues." Charles Dow Clark does a wonderful characterization of an old, kind-hearted grouch. Ruth Donnelly also is a laugh-compeller. Joe Laurie, Jr. will win out. The rest is silence, as Hamlet said as he swallowed the Elsinore moonshine. I dropped in on "Americana," a fantasia impromptu of my country 'tis of thee and got the big kick out of Roy Atwell the announcer and John Held's designs.

John Golden can always be depended on to play back each season to the solid old emotions and humanities. And that the "old stuff" is never old was proven by the great success of his first production of the season, "2 Girls Wanted," a comedy by Gladys Unger, which I predict will be playing into next summer. After the cradle-snatching and wise-cracking fortnight I passed, this delightful play was a relief to me. I wanted a dose of tears, and I got it. I wanted the happy ending, and I got it. If the plot of the story is improbable (and I often dote on the improbable—it's the kick of a play), it is redeemed in the competence of the four female parts—a gold-digger, an elderly efficient type and two country girls in Wall Street. Much of the play is Nydia Westman, who takes the role of "Mariana Miller," an unsophisticated country girl in Wall Street. She has a rare charm, a naïvete, a fascinating poise that walk right into your heart. She is the Darling of the season. Mary Phillips does a fine bit as "Miss Timoney," an efficient secretary who finally bags her millionaire. Charlotte Denniston as the other "Miller" sister is excellent. Beverley Sitgreaves and Grace Menken shine. Altogether, "2 Girls Wanted" is a great triumph for the female, Mr. Golden, Gladys Unger and Winchell Smith, who staged it. But Nydia Westman, her heart-melting voice and her curiously pathetic waddling walk are unforgettable.

California House with a Memory of Spain

(*Continued from page 68*)

most essential, an abode that is thoroughly livable. The place throughout is filled with mellow tones, soft textures, a place of rest and repose, void of anything garish or too-new. It has taken a true artist to create this home, and real artisans to produce and carry out the details so carefully thought out by the architect.



A floor plan of the Riggs residence in Flintridge, California, showing the placing of the house in the garden. Harwood Hewitt, Architect

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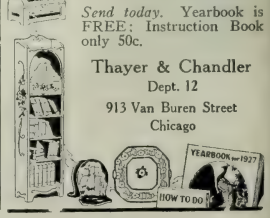
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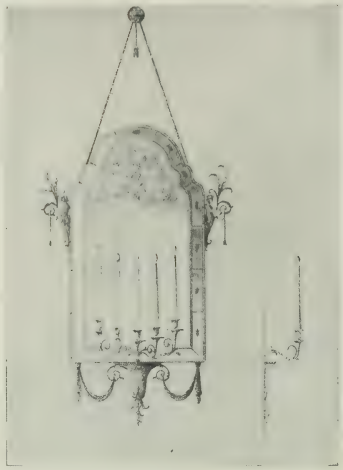
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By Natalie Adams



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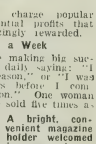
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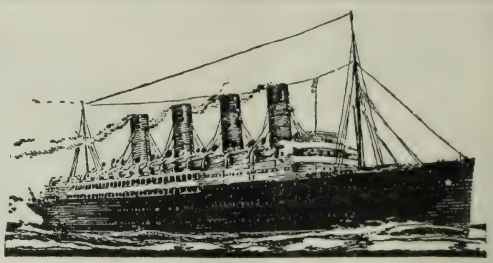
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" 1	"	Ohio	**Southampton:** Boston, Cherbourg
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" 2	"	Carmania	**London:** Plymouth, Havre
" 2	"	California	**Glasgow:** Londonderry
" 2	"	Samaria	**Liverpool:** Boston, Cobh
" 2	"	Paris	**Havre:** Plymouth
" 2	"	De Grasse	**Havre:** direct
" 2	"	Olympic	**Southampton:** Cherbourg
" 2	"	Adriatic	**Liverpool:** Cobh
" 2	"	Lapland	**Antwerp:** Plymouth, Cherbourg
" 2	"	Volendam	**Rotterdam:** Plymouth, Boulogne
" 2	"	Leviathan	**Southampton:** Cherbourg
" 3	Tues.	Giuseppe Verdi	**Genoa:** Boston, Palermo, Naples
" 5	"	Reliance	**Hamburg:** Cherbourg, Southampton
" 6	Wed.	Aquitania	**Southampton:** Cherbourg
" 6	"	Derfflinger	**Bremen:** direct
" 6	"	Pres. Roosevelt	**Bremen:** Cobh, Plymouth, Cherbourg
" 6	"	Roma	**Genoa:** Naples
" 7	Thur.	Andania	**Hamburg:** Plymouth, Cherbourg
" 7	"	Bremen	**Bremen:** Cobh
" 7	"	Oscar II	**Copenhagen:** Christiansand, Oslo
" 7	"	Cleveland	**Hamburg:** Cherbourg, Southampton
" 7	"	American Farmer	**London:** direct
" 8	Fri.	Byron	**Piraeus:** Boston, Patras
" 9	Sat.	Gripsholm	**Gothenburg:** direct
" 9	"	Cameronia	**Glasgow:** Londonderry
" 9	"	Tuscania	**London:** Plymouth, Havre
" 9	"	Scythia	**Liverpool:** Cobh
" 9	"	Majestic	**Southampton:** Cherbourg
" 9	"	Cedric	**Liverpool:** Boston, Cobh
" 9	"	Minnewaska	**London:** Cherbourg
" 9	"	Pennland	**Antwerp:** Plymouth, Cherbourg
" 9	"	New Amsterdam	**Rotterdam:** Plymouth, Boulogne
" 9	"	Orca	**Southampton:** Cherbourg
" 9	"	Colombo	**Genoa:** Palermo, Naples
" 11	Mon.	Sinaia	**Beirut:** Providence (R. I.), Azores, Lisbon, Piraeus, Salonica, Constantinople, Constanza, Alexandria, Jaffa
" 11	"	Manuel Arnus	**Barcelona:** Cadiz
" 12	Tues.	Lituania	**Danzig:** Copenhagen
" 13	Wed.	Berengaria	**Southampton:** Cherbourg
" 13	"	Suffren	**Havre:** direct
" 13	"	Conte Biancamano	**Genoa:** Gibraltar, Naples
" 13	"	Republic	**Bremen:** Cobh, Plymouth, Cherbourg
" 14	Thur.	Carinthia	**Round the World Cruise**
" 14	"	Stuttgart	**Bremen:** Plymouth, Cherbourg
" 14	"	Hellig Olav	**Copenhagen:** Christiansand, Oslo
" 14	"	Hamburg	**Hamburg:** Cherbourg, Southampton
" 14	"	American Shipper	**London:** direct
" 14	"	Chicago	**Bordeaux:** Vigo
" 16	Sat.	Caronia	**London:** Plymouth, Havre
" 16	"	Transylvania	**Glasgow:** Londonderry
" 16	"	Laconia	**Liverpool:** Boston, Cobh
" 16	"	France	**Havre:** Plymouth
" 16	"	Homeric	**Southampton:** Cherbourg
" 16	"	Baltic	**Liverpool:** Cobh
" 16	"	Belgenland	**Antwerp:** Plymouth, Cherbourg
" 16	"	Minnekahda	**London:** Plymouth, Boulogne
" 16	"	Rotterdam	**Rotterdam:** Plymouth, Boulogne
" 16	"	Orduna	**Southampton:** Cherbourg
" 16	Tues.	Resolute	**Hamburg:** Cherbourg, Southampton
" 19	"	Roma	**Beirut:** Providence (R. I.), Cape Verde, Las Palmes, Madeira, Algiers, Alexandrie, Jaffa
" 19	"	Presidente Wilson	**Trieste:** Boston, Azores, Lisbon, Naples, Patras, Ragusa
" 20	Wed.	Mauretania	**Southampton:** Plymouth, Cherbourg
" 20	"	Pres. Harding	**Bremen:** Plymouth, Cherbourg
" 21	Thur.	Dante Alighieri	**Genoa:** Boston, Palermo, Naples
" 21	"	Westphalia	**Hamburg:** Boston, Cobh
" 21	"	American Trader	**London:** direct
" 22	Fri.	Rochambeau	**Havre:** direct
" 23	Sat.	Drottningholm	**Gothenburg:** direct
" 23	"	Lancastria	**London:** Plymouth, Havre
" 23	"	Franconia	**Liverpool:** Cobh
" 23	"	Caledonia	**Glasgow:** Londonderry
" 23	"	Paris	**Havre:** Plymouth
" 23	"	Olympic	**Southampton:** Cherbourg
" 23	"	Celtic	**Liverpool:** Boston, Cobh
" 23	"	Minnetonka	**London:** Cherbourg
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" 23	"	Duilio	**Genoa:** Naples
" 23	"	Ryndam	**Rotterdam:** Plymouth, Boulogne
" 23	"	Berlin	**Bremen:** Plymouth, Cherbourg
" 23	"	Leviathan	**Southampton:** Cherbourg
" 26	Tues.	Stavangerfjord	**Oslo:** Bergen, Stavanger, Christiansand
" 26	"	Frederik VIII	**Copenhagen:** Christiansand, Oslo
" 27	Wed.	Aquitania	**Southampton:** Cherbourg
" 27	"	Arabic	**Hamburg:** Plymouth, Cherbourg
" 27	"	Columbus	**Bremen:** Plymouth, Cherbourg
" 27	"	Geo. Washington	**Bremen:** Plymouth, Cherbourg
" 28	Thur.	Albert Ballin	**Hamburg:** Cherbourg, Southampton
" 28	"	Amer. Merchant	**London:** direct
" 30	Sat.	Carmania	**London:** Plymouth, Havre
" 30	"	Samaria	**Liverpool:** Boston, Cobh
" 30	"	De Grasse	**Havre:** direct
" 30	"	Majestic	**Southampton:** Cherbourg
" 30	"	Adriatic	**Liverpool:** Cobh
" 30	"	Lapland	**Antwerp:** Plymouth, Cherbourg
" 30	"	Conte Rosso	**Genoa:** Naples
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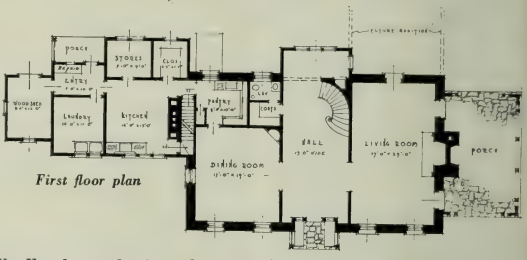
"A Germantown Colonial Home"

(*Continued from page* 84)



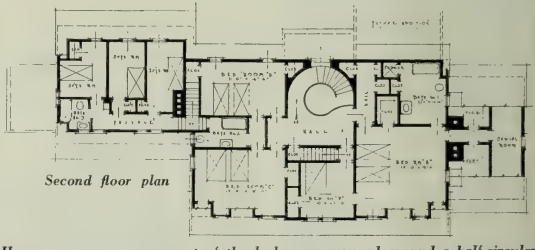
Photo by Amemiya

The bedroom in the Hart residence is done in pure Colonial style, with old-fashioned wall paper and rag rugs, quaint early American four-poster beds and a very fine old American Empire couch



First floor plan

The Hart house, showing a fine sense of space in the connecting living-room, hall and dining-room. The service end of the house is very compact and arranged with the greatest sense of care



Second floor plan

Here we see an arrangement of the bedrooms grouped around a half-circular hallway. There is ample closet room, conveniently placed bathrooms and the servants' quarters segregated and reached by a separate stairway

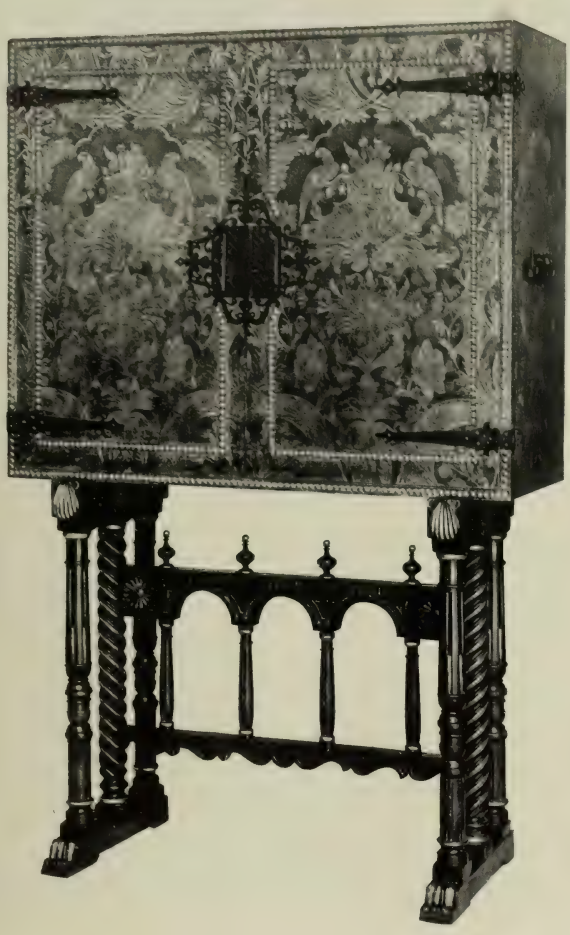
European Pottery in Many Forms

(*Continued from page* 94)

of introducing the old world atmosphere than by these terra cotta ornaments reproduced from classic designs, either the slender Italian "Amphorae," or replicas of the largest pots in the Vatican gardens holding the centuries old orange trees.

The Tuscan "orcio" or oil jar may be used singly, or in numbers placed at regular intervals on a terrace or along a garden walk, while for individual ornaments none are more effective than the famous Tuscan strawberry jars, used by Florentine farmers to grow berries in a decorative as well as a practical fashion, which are lovely filled with trailing blossoming vines. Then there are pedestals for sun dials, gazing globes, or eagles with spreading wings; dignified lions guarding the approach to house or garden, wall fountains, bird baths, either tall enough to be a decorative feature, or the low bath with a little "island" so much appreciated by the winged visitors. The natural brick red of this terra cotta pottery is a pleasing color when new, inimitable with age, but for those who prefer it there is an ivory finish or stone grey. Other ornaments for the garden, beautiful fountains, benches, pedestals and vases are fashioned from carved Orsera stone—the stone from which the city of Venice is built, extolled by Ruskin and Browning for its texture and beauty of color.

Photographs through the courtesy of Carbone, Inc.



IN the extensive Notman Galleries are precious antiques and reproductions which possess all the beauty of tone, the loveliness of line and proportion of the originals.

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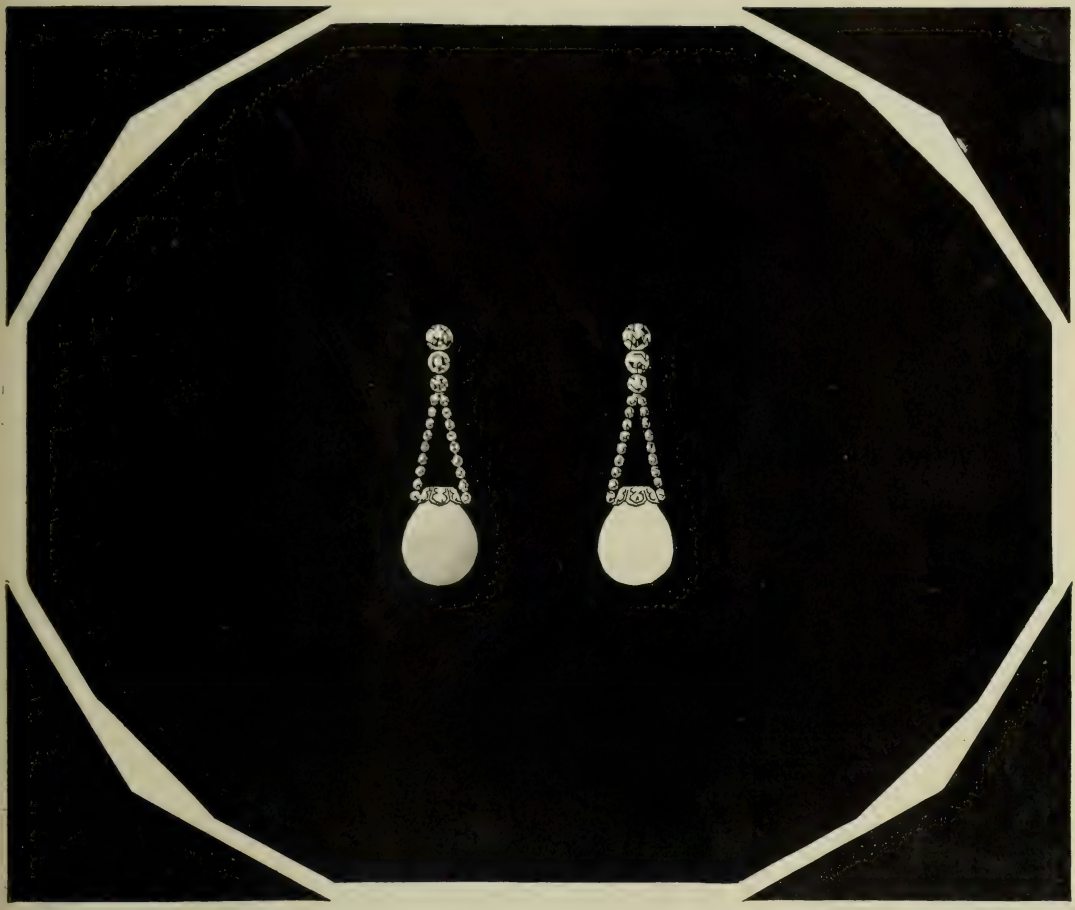


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Once empress of Mexico, the princess Charlotte, wife of Maximilian of Austria, still lives in a great chateau near Brussels. Recently the smiling, gentle old lady celebrated the 69th anniversary of her marriage. Intimately associated with the days of Charlotte's power and beauty are the imperial earrings illustrated upon this page. Hanging from antique diamond chains, the earrings are large pear-shaped pearls, beautifully matched and weighing 200 grains.

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Our forbears wrote their hearts into their furniture. For all of us whose hearts respond, the pieces shown above are a quaint and strangely satisfying melody. The Duncan Phyffe living room table in crotch mahogany is so correctly proportioned that it instantly becomes a smart dining table.

The chairs which frame the Sheraton console table are dining height, and the console itself will hold sweets and coffee. The severity of outline required for the formality of dining is softened and mellowed for normal use by the low reading chair with its quaint ruffled skirt and cover of glazed chintz.

The pieces shown are our numbers 1332 Drop Leaf Table, 2558 Arm Chair and 1332 Console Suite. These and other delightful Elgin A. Simonds productions are shown by Dealers of Distinction everywhere. Write for the names of the nearest.

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In an inviting fireside grouping such as this, varied types of furniture meet in a perfect harmony

An apartment on

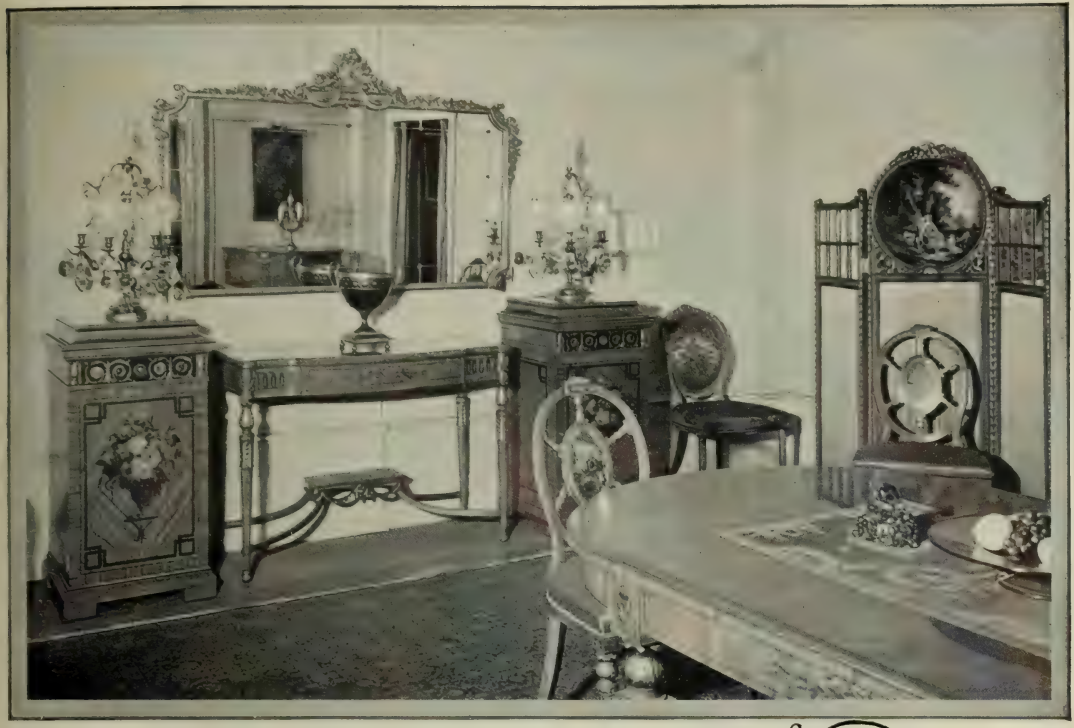


For the boudoir, a bowed sofa in soft satin is truly delightful

AN important apartment on the Avenue is indeed a home of real distinction, its living-room spacious in dimensions, exquisite in every detail of paneling and mantel and moulding, its dining-room impressively dignified—madame's boudoir a place of soft, lovely colorings and luxurious upholstery.

Such a home must be created by a master—one who first studies the fenestration of each wall, the aspect of each window, the balance of each space and doorway—and who then advances naturally to the development of the wall treatment, whether *boiserie* or brocades or painted surfaces. From walls to hangings and rugs, to furniture and bibelots is but a step—a natural progression to the trained interior decorator.

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the Avenue . .



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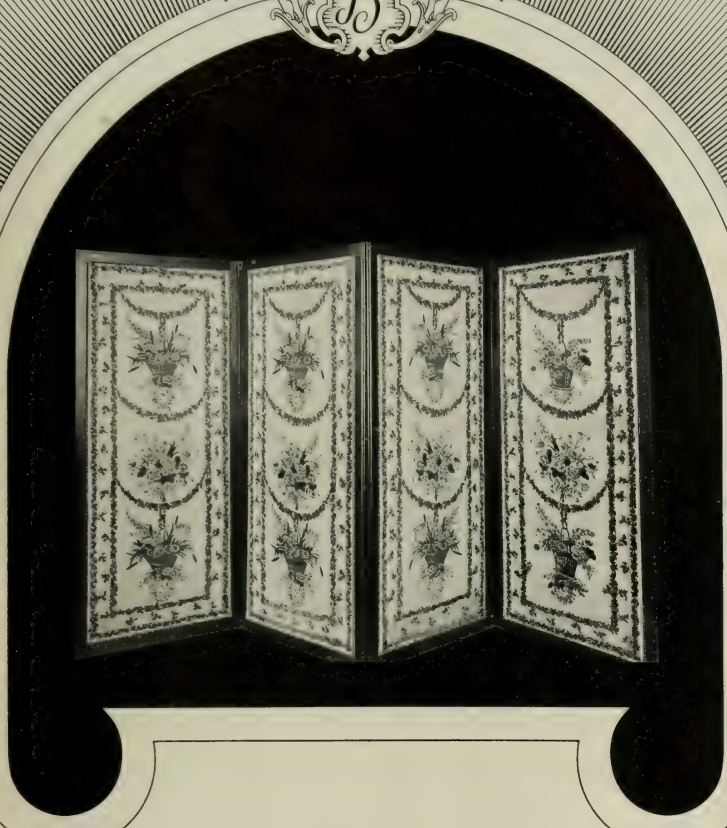
IMPRESSIVELY rich in effect is the oak paneling in this drawing-room, forming a charming background for the interesting mingling of old French and English furniture styles. The Orsenigo Co. is well organized to execute complete settings of this type.

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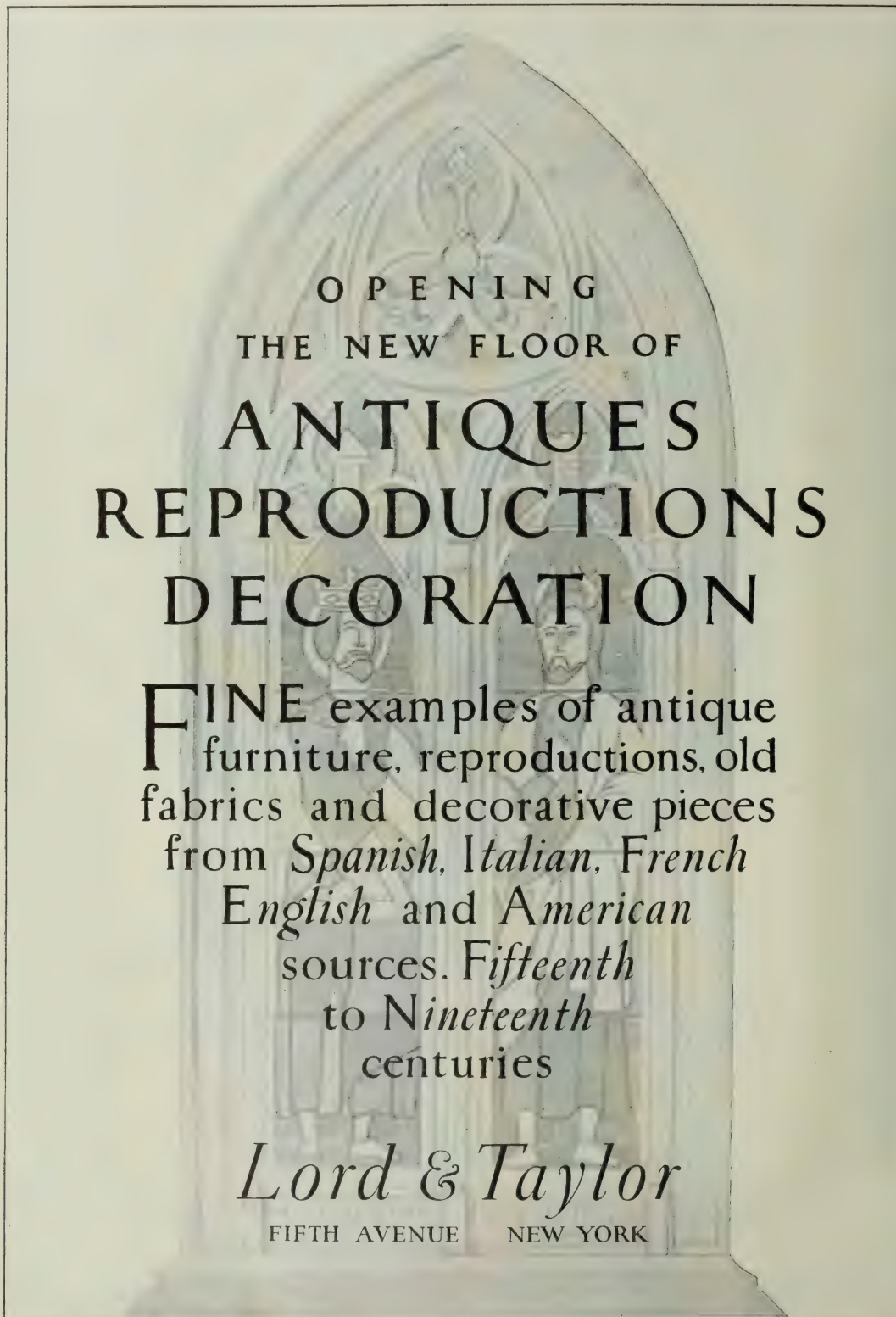
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Lamps, for example, that add their glowing comfort, become an especially important feature and, for this reason, should be selected with a view to appropriateness as well as beauty. At Harriet Johnson's shop of interesting things there is a pair of unusually fine Italian blue and white pottery jars, one of which is illustrated, converted into lamp bases, that are just the size for either end of the refectory table.

Distinctive lamp shades are also a specialty of Miss Johnson's, such as one mounted with a ship print, with the light shining through the port holes, another showing figures of the kings of France taken from old color prints. Rare antique jewelry and snuff boxes are to be found here, as well.

An unusual piece of old English furniture is represented in a mahogany wine chest, with shelves, a small utility drawer and two openings in the marble top for decanters. A tile top table and a Venetian parchment screen are also of interest.



Napoleonic dispatch box of lacquered iron with bronze mounts and secret lock. Italian pottery 22" lamp with blue banded parchment shade. Old English opalescent glass flower paper weight, 9", one of pair. Courtesy of Harriet Johnson

In the importations of E. H. Wardwell is seen an unusual collection of things from the Orient and the Philippines that lend a delightful touch of the unusual and of color to an interior. Hand-woven vegetable dyed Chinese rugs, made in any desired size, are to be had, Javanese batiks, Philippine cotton bedspreads, and Bilibid peacock chairs, likewise of Philippine origin.



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Wrought-iron 16" lamp with kapashell shade. Corean black lacquer brass trimmed box, 6"x 3½" deep; Chinese jeweled 4½" tree in soapstone pot and Chinese brass cup candlestick with embossed square temple candle, four colors. Courtesy E. H. Wardwell



"Rosemary" by Abbott Graves

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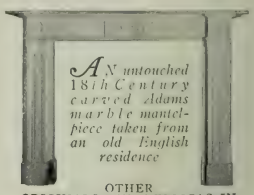
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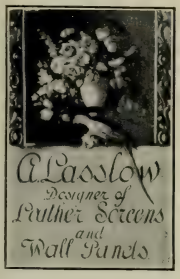
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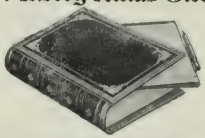
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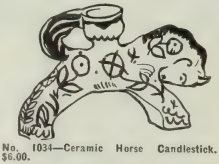
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English white sateen hand-made quilt, 66" x84" with Cumberland pink rose applique; also other flower patterns. Hunt pillow 14"x20", of English twill or hair cloth with Indian chain embroidery. Courtesy of Eleanor Beard and The Lenox Hill Studio

coloring. The decorative accessories include red lacquered leather, Chinese pillow boxes and a group of primitive Igorote wood carvings in figure subjects.

noticeably prominent. It thus can be applied, most charmingly, to garments for personal wear. The taffeta bath robes trimmned with quilting or entirely quilted, together with traveling robes that fold into a quilted case, having outside pockets for slippers, are most attractive and practical. Bassinette



Admiralty model of H.M.S. "Coronation" built for James II. Completely rigged and equipped with 90 guns, gilded stern and figure-head. Boxwood hull. One of the most valuable scale models that may be purchased. Courtesy of Max Williams

For those who are looking for attractive bed coverings, the handmade quilts produced by farm women in Kentucky and sold by Eleanor Beard, in her New York shop, offer a tempting variety of beautiful handwork. In the taffeta puffs and pillows, lambs wool is used as the padding in the most attractive trapunto quilting.

This type of work has the effect of a carefully thought-out pattern, distinctive in character and yet not sufficiently definite as to be

and crib comforts and children's robes, too, are made, also, sateen quilts with appliqued flower designs or in domino patterns. For the early American interior there are old-fashioned calico quilts.

The needlework of the Lenox



Wrought-iron ivy bracket in green, black or red. Green glass 8" vase and china orange squeezer, natural coloring. Courtesy of Mrs. Wiltbank

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Dining room in the home of Mr. John M. Hatton, architect, at Scotch Plains, N. J. Notice how the floor of GOLD SEAL INLAID, *Belflor Pattern* No. 2047/8 *gives unity to the colorful decorative scheme*

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La Londe

SIX states are represented by the buildings pictured here—buildings for which prominent architects have specified Russwin Hardware.

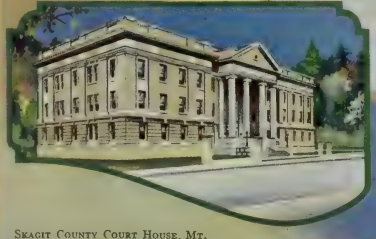
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Architect—F. F. Doan, Bellingham, Wash.
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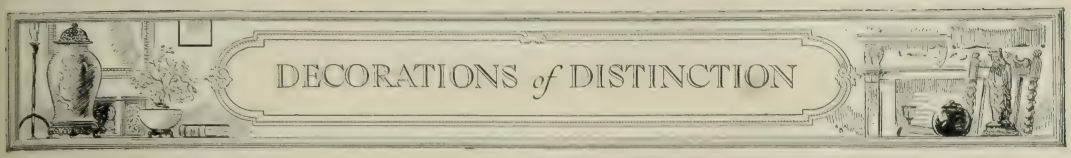


Mississippi Fire Insurance Co. Jackson, Miss.
Architect—N. W. Overstreet, Birmingham, Ala.
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Knights of Columbus Building, East St. Louis, Ill.
Architects—Barnett-Haynes-Barnett, St. Louis, Mo.
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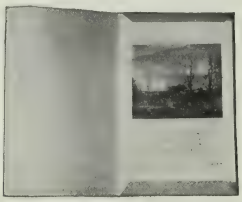
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The needlework of the Lenox Hill Studio, done by foreign born women on the east side, is shown, as well, in Mrs. Beard's shop and consists of chair and cushion coverings, bedspreads, wall and screen panels, needlepoint, hand-dyed hooked and cross-stitch rugs. The satin cushions with crewel embroidery and the hunt pillows of English twill or hair cloth, done in wools, are especially effective.

At Max Williams' new shop the same interesting display of ship models is to be found that has identified Mr. Williams with this phase of collecting for so many years. Valuable models, soaring into the thousands, such as that of the "Constitution;" the



Gate fire-screen of wrought-iron, hand-woven mesh and wrought-iron border with brass bolt heads. Courtesy of Edward A. Jackson & Bros.

Spanish galleon "Casafugo;" the "Constellation," sister ship of the "Constitution" and the "Coronation," illustrated, are among those displayed. There is also a remarkable 4′ bone model of the "Caledonia." Part of the famous Harwood collection of silver and silver resist and pink lustre, of great rarity, too, is exhibited here.

Decorative accessories with unique charm fill Mrs. Wiltbank's shop and offer a varied choice of beautiful selections for the table in Italian linen and Italian pottery tea sets. A pair of colorful flower panels are among the wall decorations with ivy brackets of unusual design, such as that illustrated. Sicilian chairs with carved and painted frames together with low silk-seated walnut chairs and small iron grilles, for interior use, are of equal interest. A collection of beautiful Austrian and Venetian silk tassels are quite unusual, as is the large assortment of Venetian glass flower vases and Italian pottery jars.

The fireplace, which means so much at this season, has been amply supplied with accessories at Edward Jackson & Bros. In fenders, a noticeable type consists of a slightly curved gray wrought-iron fender, 3 inches high, ornamented at the ends with brass medallions. Spark screens include a new rolling screen, operated by a chain. There are also Spanish andirons in rust finish and a Cape Cod lighter in black and brass finish.

Electricoal grates of wrought iron and brass and a fully equipped mantel with a gas dog-grate, filled with imitation coal, to be applied to a wall where there is no chimney, offer desirable substitutions.

To those who are looking for the lovely old Italian furniture that has come down from the centuries of fine cabinet work, the stock of Luigi G. Pacciarella offers a rare opportunity. Here is to be found a fifteenth century refectory table, for example, with a solid top in one long slab of walnut. There is also a highly carved Tuscan bed and a pair of sixteenth century Venetian doors, likewise a pair of blue and yellow painted eighteenth century Venetian bureaus, in original condition. Iron grilles and balconies also are shown with embroidered velvets, Spanish tapestry curtains and seventeenth century architectural paintings by Coccorante. A Venetian 18th century black and gold lacquer secretary is another unusual piece.



Venetian 18th century black and gold lacquer secretary with center cabinet and shelves within the desk and six small drawers decorated in red and gold. Courtesy of Luigi G. Pacciarella

American Antiques

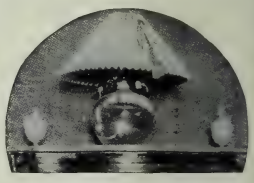
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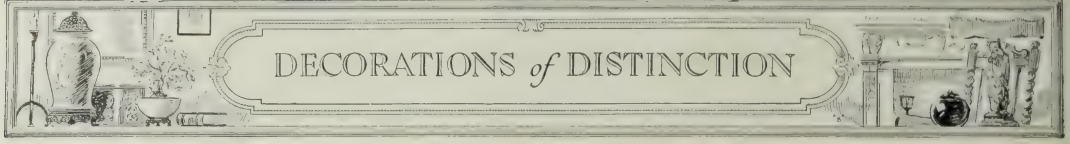
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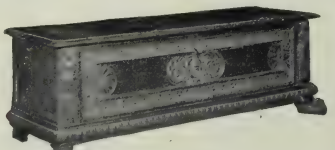




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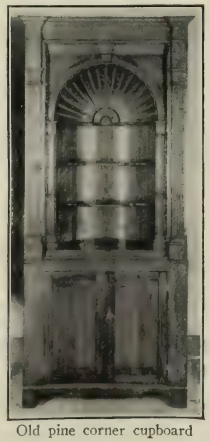
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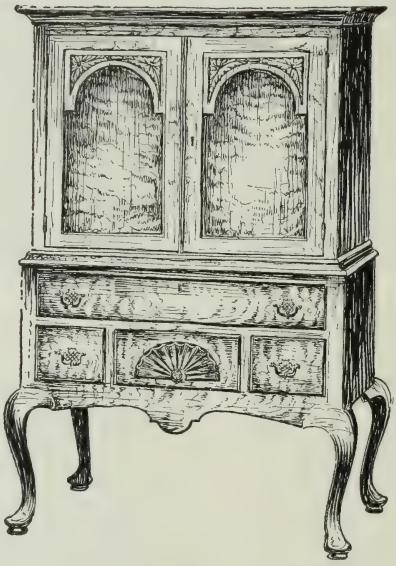
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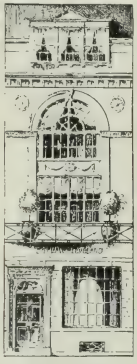
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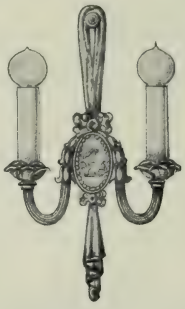
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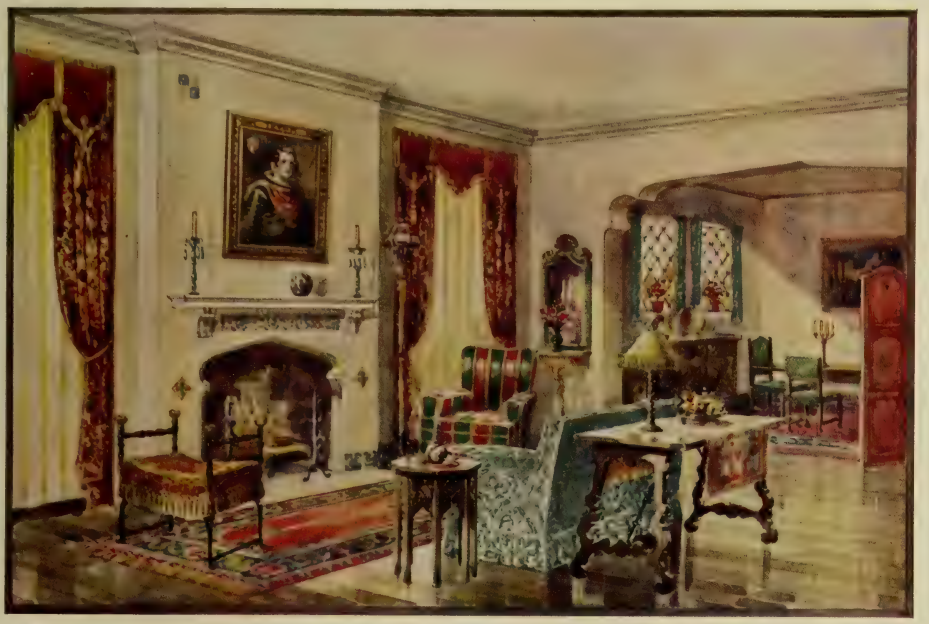
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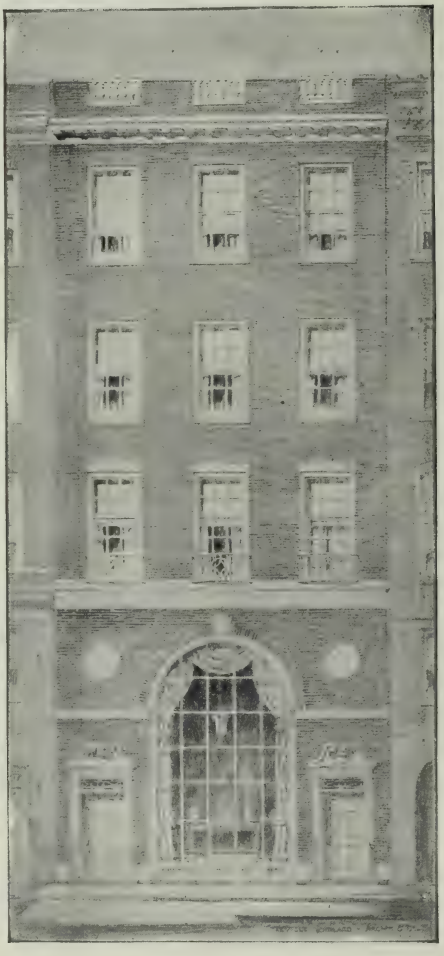
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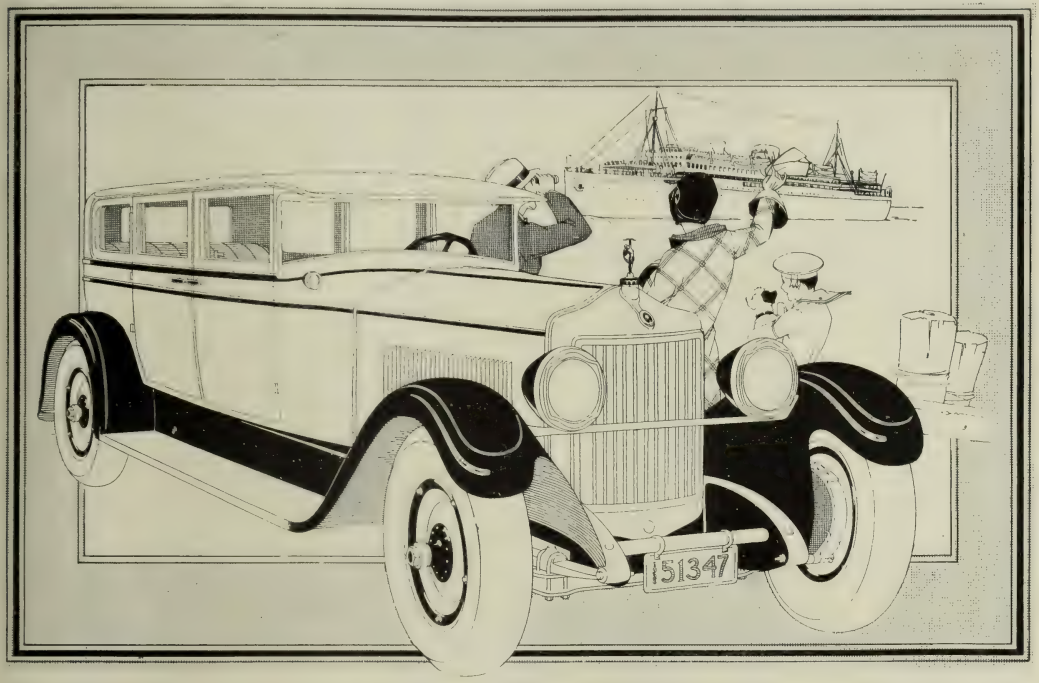
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By FLORENCE ELIZABETH DON

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THE EASIEST STEERING CAR IN AMERICA!

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William Lawrence Bottomley, Architect *Photo by J. W. Gillies*

The Spanish influence in modern fireplaces. The mantel is finished with heavy fluted columns of gilded wood. The ceiling of this room is richly carved and the rosettes are gilt against a rusty black background. The sgrafetto work is picked out in dim blue and terra cotta overlaid with gold. The quaint stairway is finished with a Spanish wrought-iron railing

Arts & Decoration

Beautifying the Home Through the Arts and Interior Decoration

VOLUME XXVI *November, 1926* NUMBER 1

The Triumphal Return of the Fireplace

Now, as a Century Ago, It Becomes the Dominant Feature of the Room, and Should Be in Accord, Architecturally, With the House Wherein It Glows

By HANNA TACHAU

THE fire place, until the last century, was always regarded as the chief feature of the room. Then, for a period of years, it lapsed into disgrace. Fine old fireplaces were boarded up as if they were some form of family skeleton. One can imagine the progressive son or daughter in the family remonstrating with mother and father over being so "old fashioned" as to cling to the fireplace in preference to a "nice, shiny new stove." It was probably the same type of son or daughter who looked with contempt upon father's house with its Colonial simplicity, and hastened to build himself one of those gingerbread atrocities that here and there remain to mar our countryside. But in the last few years, the fireplace has come into its own, once again. Originally, its design was always made architectural in character, although the mantel-piece was not necessarily large and pretentious, nor was it always a monumental achievement.

The smallest mantel, surmounted by a simple moulding, enclosing a picture or a mirror, can be as architectural in feeling as the great fireplaces and chimney-pieces of Medieval and Renaissance days. It all depends upon whether or not it accords with the spirit of the other architectural features, and if it possesses such architectural requisites as proportion and symmetry.

Italy, susceptible to the beauty of architectural lines, and striving for better construction, soon rid her rooms of the great, cumbersome Gothic hoods that overemphasized their importance. She sunk the fireplace into the wall, thus forever removing the hearth from the center of the room where it had been placed originally in earliest times. The wall space above the opening was then paneled, and usually crowned by a pediment or an entablature; but in the 16th Century this form of decoration was often replaced by a picture, which, instead of being hung on the paneling, was inserted in it, thus becoming part of the flat wall surface. The mantels themselves in Italy were usually of marble.



This fireplace in the apartment of Tenbroeck Monroe Terhune is a replica of an old Gothic stone mantel of the Jacobean period. The overmantel is beautifully carved and the room is paneled in linen-fold oak. The cornice is a design evolved from the famous Tudor rose, which appears in many old English decorations. J. C. Demarest & Co., Decorators

France was much slower to cast off old Gothic methods of construction, which still persisted, even after Classic ornament had been introduced. Instead of marble, stone was considered the best medium for fashioning mantels. Contemporaneous England was affected by both influences. Mantels, here, were frequently crowned by an entablature, but in such instances, the architectural result was somewhat weakened by an intervening space appearing between mantel and overmantel. This was later overcome by letting the overmantel spring directly from an attic which surmounted the entablature.

England, however, was the first to abandon the use of an architectural overmantel, the blank space left above the mantel shelf finding new forms of decoration. The use of a mirror as an overmantel embellishment is said to have originated with Mansart. This was an innovation that created a whole new scheme of composition, for the French, with their usual keen perception, felt the absurdity of placing a mirror too high to be looked into. Consequently, the shelf over which it was hung had to be lowered. Mirrors used in this way, however, never came into general favor in England, though we know of beautiful examples that were especially designed for this purpose by both Chippendale and Adam. Later, the introduction of clocks and candelabra as ornaments necessitated widening the shelf; and this was another element that helped to bring about a great change in mantel design.

Decorative motifs became lighter and more graceful in the eighteenth century, and in France and Italy, pictures and mirrors were framed in mouldings that varied from the simplest to the most ornate style; or perhaps ornaments of carved wood or of stucco, filled the upper space of the mirror frame. The use of stucco and plaster was carried to England by expert craftsmen, who practised their art to the highest perfection when executing the designs created by

the Brothers Adam and their confreres.

Some of these English types were later brought to America, where they became the models for the cruder workmanship of the early Colonial settlers, who remembered the mantels in the homes they had left, and reproduced them from memory. Those who could afford it, however, imported them from abroad.

Most of the early American mantels were made chiefly from wood, as this material was cheap. But since it was unsafe to subject an inflammable substance to the proximity of fire, the architrave was set back from the opening and the fire-place was faced with tiles or some other fire-proof material.

These early mantels were all made by hand, and their decorations of gouged ellipses, circles and sunbursts, and of foliated patterns were most attractive, and very individualistic, since no two were alike. Each was the personal expression of a craftsman who loved the thing he fashioned. Pilasters, when used, were generally fluted, sometimes columnar, and capitals revealed the greatest variety. In place of hand carving, ornaments were often of plaster or putty that were pressed in hand-made moulds and then applied to mantel surfaces. These were in the form of wreaths, urns, garlands and fanciful figures, done in low relief.

After 1800, our more pretentious houses were furnished with marble mantels that were also very delightful. Delicate, illusive friezes gave them grace, and entablatures were supported by the slenderest of columns. Soon, however, these charming examples were superseded by clumsy marble affairs that contained stationary grates and heavy marble arched openings. But the culmination of ugliness was finally reached in the second quarter of the last century, when the mantel frankly degenerated into a convenient shelf for trivial bric-a-brac, and even became a catch-all for odds and ends. A china dog with idiotic expression elbowed a vase of swollen proportions, but with a mouth so narrow that not more than one flower could be placed in it. A pompous clock, often temperamental in its timekeeping, usurped the centre. A pair of sea shells were considered indispensable to any well-mannered mantel shelf. The shelf, itself, in order to support this motley collection of absurdities, grew larger and wider until the whole chimney-piece became inflated, losing all sense of harmony of line and proportion and instead of being a thing of beauty in the room, became a center of ugliness from which there was no escape.

Happily for us, many of the early models are still extant and are in perfect preservation.

Some of the early fireplaces had no man-

Fireplace in a Gothic bedroom in Palazzo Sanudo Van Axell at Venice. The Venetians were great navigators and used fascinating ship models with rare decorative effect. The group of furniture in front of the fireplace is early Renaissance and the chair near the door late Byzantine



Detail of the fireplace in the oak paneled living-room of Mr. Grosvenor Atterbury's New York residence. The paneling on the chimney breast is an adaptation of linenfold design. The fireplace is framed by rich Gothic carving. The William and Mary love-seat, drawn up close to the fire, strikes an harmonious note

Photo by S. H. Gottscho

Exceptionally beautiful Adam fireplace in an old New England home, the walls covered with famous Colonial landscape paper. The Colonial candlesticks and other ornaments on the mantel-shelf, the fireplace accessories, and the Colonial oil lamp, now wired for electricity, are all in harmony with the simplicity and dignity of the fireplace itself

Photo by M. H. Northend







A fireplace surrounded by walls beautifully panelled in walnut dominates this Queen Anne room. The decorations of the overmantel is a map painted by Susanne Bottomley Young. It is a practical map though treated in 18th Century style. William Lawrence Bottomley, Architect



Left—A Georgian type of room, the fireplace and the wall panelling in old pine, the overmantel decoration being an old Dutch painting of the period. The fine examples of 18th century furniture find themselves in a fitting environment. William Lawrence Bottomley, Architect

tels at all, and even in the later Georgian period, when more elaborate paneling and pilasters replaced the simple sheathing of the older rooms, the overmantel consisted of a large panel embellished either by very simple or by more elaborate moulding. The one here illustrated appropriately holds a family portrait. The paneled walls and style of the mantel immediately types the room, so the fine examples of 18th century furniture find themselves in a fitting environment.

Early Spanish and Italian rooms have a more sumptuous character which is exemplified in their fireplaces and mantels. Hoods reach to the ceiling and fire openings are wide and hospitable. The heraldic decorations—a Spanish coat of arms—emblazoned in rich colors and gold, relieves the neutral tones of plastered chimney-breast and walls in the living room of the Branch house; and the old Venetian glass, the pewter and brass upon the mantel are appropriate decorations for this particular type of mantel.

More classic in feeling is the Italian room also shown here, with its hand troweled plastered walls, its stone mantel, its lofty ceiling of dark walnut and the dignified hood unrelieved by any ornament. Color is introduced by means of gorgeous Oriental rugs and arresting tones in furniture coverings and hangings. The same rich yet harmonious atmosphere pervades another room exemplified in the work of William L. Bottomley. The mantel is relieved by the introduction of carved gilded columns, and the heraldic device above the shelf. The carved ceiling glows in subdued color; the dull gilt rosettes gleam against their background of rusty black, and the sgraffeto work is picked out in dim blues and terra cottas overlaid in gold. The tiled floor repeats these tones.



Right—A Spanish mantel dominates this room with its beautiful antique walnut doors and decorations of old Spanish pottery. The fireplace fixings and the chair in the foreground are rare pieces of Spanish craftsmanship. William Lawrence Bottomley, Architect

Hundreds of changes can be rung upon so diverse a theme as the treatment of mantels, but the most hopeful sign of the times is the restraint that is being practised, not only in its construction, but in the decoration of the overmantel and the ornaments upon the mantel shelf itself. These should accord as nearly as possible with the style or period of the mantel; and, moreover, they should be appropriate in character. In the best days of art production, no object was too trivial to merit the best efforts of the craftsman, and so they designed and wrought fireplace fixings that harmonized with the fireplace of the times. Fire screens, tongs and shovels were made beautiful and fitting. We, today, are realizing that such details are important in achieving harmonious results.

Quite apart from the aesthetic

(*Continued on page* 104)

French Firebacks of the Regency and Empire

Rare Examples, Many Designed by Artisans, Telling the Story of Art in Chimney Fittings, Are Still Existent in France Today

ORNAMENTAL firebacks of the 16th, 17th and 18th centuries have, curiously enough, been overlooked by the connoisseur and art collector, in their search for antiques, despite the fact that one may read upon their often crude, but always quaintly decorative, faces the dramatic pages of French history. Bearing the crest, badge or coat-of-arms of the owner, or showing other symbolic insignia, molded into the composition, the old time French firebacks—and the same is true largely of other countries—lent an element of great dramatic interest to the chimney piece, a lure that no modern fireplace treatment, however elaborate or suggestive, can quite replace.

Oddly enough, these individual and distinctive fireplace fittings have quite lost prestige. Although the need of them has long since passed away, they were highly ornamental as well as practical. Now, it is only in museums, or in the hands of a collector whose hobby it is to gather together these quaint fireplace accessories of other days, that they are to be seen. For this very reason, however, the situation should hold immense encouragement to the lover of authentic antiques of any sort; since they will experience little difficulty in finding good specimens. I am speaking now of the French examples, at low cost. The fact that they move slowly in the shops discourages the manufacturer of the modern copy; hence the originals are not greatly in demand.

Unfortunately, there is little authentic data about firebacks of moulded iron previous to the 16th century. That they were in use during the nebulous times anterior to the Renaissance seems obvious, from the nearly intact examples of the "serviette," and the ogival motifs of the Gothic type which are seen today in museums. It was in this way that the ancients first carried art into the capacious maw of their fireplaces, during the 12th and 13th centuries. This type of decoration came with the earlier inspirations of stone masonry; and, as many more interesting specimens appear extant in France than in any other country, we can, with justice attribute the honor of first having used them to that country.

The epoch of manufacture is determined by the motifs of decoration, while not a few bear the actual date. One interesting fireback, which bears the date 1599, reflects in its design the capricious spirit of the Renaissance, and at the same time, the severity of the Gothic influence. Another, apparently of the same epoch, shows the strong influence which the Church exerted on every branch of art in the Middle Ages. The figure of the Virgin, holding the infant Jesus, is part of the design.

The demand for firebacks, was two-fold—both artistic and practical. They became things of beauty, but they had their useful application in the tendency of the iron, while hot, to throw the heat out into the cheerless rooms, rather than allowing the brick to absorb it. Their most important office, however, was assurance against conflagrations, in preventing the heat from hearth fires breaking down or disintegrating the chimney wall. While the house was still in course of construction, they were installed. It is not uncommon to find examples having the same proportions and design in lots of ten or more As the moulds were none too numerous, many impressions were taken from the same one, unless they were cast by royal warrant; then, of course, the number of impressions was rigidly limited. Some of these objects were executed by sculptors who were undeniably great artists, but the only remaining clue to their identity is, in most cases, an almost hieroglyphical group of letters bunched into a monogram. Even these are nearly obliterated by ravages of fire, rust and time.



Typical of the Renaissance and the disparity of emotions prevalent when the light hearted throne fought the dogma of the church for supremacy

Bearing the date of 1599, this fireback reflects the capricious spirit of the Renaissance and the stern Gothic influence of the times

During the reign of Louis XIII and XIV, the motifs of all decoration, including the fashioning of firebacks, were influenced by the church, as may be noted in the example bearing the date 1677, depicting our Saviour at the Well of the Samaritan. And, while the decoration is strongly reminiscent of Louis XIII, the dolphins convince me, beyond all question, that it was of the period of Louis XIV.

All the pomp and ostentation of that monarch "who was almost obliged to wait" is exhibited in the fireback designed for the Salon d'Hercules in the palace of Versailles. One can almost fancy Louis, himself, standing at the sculptor's shoulder directing the details. In its decoration, this piece typifies the heaviness of semi-mediaevalism, and the lightness of the approaching classic lines of the 18th century.

During the reign of Louis XIV, chimney backs, showing for the first time the arms of a United France, were used in buildings belonging to the crown; while commoners of high standing, who were without crests, were allowed to use them in their homes. This is not a difficult type to find in France at present, as a great many were used and have come down for the greater part almost intact. Many of the firebacks of that period bear witness to the interest which all artisans of the times—from Boucher down to the most remote little designer—took in mythological subjects. One delicate design, showing Venus and Amour, displays the delicate curves which were so typical of the reign of Louis XV. There is a frivolity, a light and airy grace in the design which is unusual in metal ornaments. Another interesting fireback, epochal of the Empire period, bears the arms of the great Napoleon; while a second, of that same period, shows the little General on a prancing charger, apparently pointing the way to battle, or perhaps, toward new worlds to conquer, as he cries "Beyond the Alps lies Italy!"

Almost all chimney backs of the Empire period are in some way dedicated to the un-dying lustre of Napoleonic arms or to the "Grande Armée." Examples subsequent to the Empire period bring us into the era of Louis-Phillipe. The type of decoration resorted to during the reign of that monarch might come into its own one day, but certainly not at present. There are no distinctly Louis-Phillipe fireplace backs or of Napoleon III, as all epochal style came to an end with the final exile of the First Napoleon.

In the purer examples of Directoire objects, the lines and motifs were in a sense commemorative of the triumphal return from Egypt. It is for that reason that the casual collector is apt to confound objects of this type with Empire, the style later immortalized by Napoleon. On the other hand, objects of the Directoire are distinctly Greek in their lines and subjects. At the "free" court of Monsieur Barras, the Director of France, where Josephine was wont to roam unchaperoned, the purity of Greek art was desecrated to such an extent that some documents still extant would startle even the most liberal minded.

It seems inevitable, with the renewed interest in and demand for fireplaces in the present day house, that a wave of interest in these old firebacks will naturally follow. Collectors who own authentic specimens will find them invaluable; and eventually, will be able to command a price commensurate with their decorative beauty and intrinsic value.

In some modern houses, reproductions of these old firebacks are now being seen. With the use of fire-resisting brick, the need for them becomes less; but as a decoration, they remain important. Many of the modern reproductions are taken from old English designs. One very interesting old fireback,



Left—A Renaissance fireback, exceptionally light in treatment, bearing the crest depicting the union of the House of Navarre with France



Right — An epochal fireback of the Empire period, dedicated to the undying lustre of Napoleonic arms

bearing the date 1788, shows twin anchors, their cables twining about the edge of the fireback to make a border. Above are fleur de lys, which would seem to indicate that the plate belonged to some English family with French blood in their veins. On one side are the Tudor roses; and on the other, the thistles of Scotland. The plate goes, of course, in the back of the fireplace; but on one side, against the brick, is the British Lion, and on the other, the Unicorn. These figures, in cast iron, are, perhaps, two feet high.

In France and England, apparently, these old firebacks, for the most part, were struck as a memento of some historic incident in the family's history. In Germany, they were used as an educational factor. German firebacks pictured Biblical scenes, and it is no uncommon sight, for instance, to see the Virgin attired in a sixteenth century Teutonic costume; or the Apostles wearing doublet and hose. The local craftsman knew nothing of the costumes in ancient Galilee. But, however lacking in correct sartorial detail these designs may have been, they told their story; and children, warming their little hands before the blaze on cold winter nights, learned the tales from the Bible through the fireback.

These old firebacks must not be confused with fire plates, which were smaller, more simple in design, and used for a different purpose—to protect the floor in front of the fire from flying coals. The designs for these plates confine themselves to anchors, crosses, swords, or entwined initials. The designers, being practical souls, apparently thought there was no use in putting much work into a hearthplate which would be covered with ashes nearly all the time. Their imagination and their cunning of hand found full play in the fireback, however, and gave to homes, devoid of painting and sculpture, the desired touch of decorative beauty.



Right—Here appears the delicate curves which were current of the period of Louis XV. The subjects for the design were mythological. This shows Venus and Amour



Left — The motifs of decoration, including firebacks, were influenced by the church during the reign of Louis XIII and XIV as seen in this example, showing our Saviour at the Well of the Samaritan



Right—During the reign of Louis XIV appeared for the first time the Arms of a United France. Chimney backs having a decoration of this type were used in buildings belonging to the crown

The Basque House

Whether It Be on the Shores of the Blue Bay of Biscay, or in the Valleys of the Pyrenees, the Home of the Sturdy Basque Retains Its Characteristic National Features

By FELICE DAVIS

IN VILLAGES on the blue harbors of the Bay of Biscay, where narrow, cobbled streets run between venerable houses, where fishermen on beaches repair their nets before riding out to sea, as their ancestors have done for generations before them; and in the remote valleys of the Pyrenees, where the oxen still wear the Roman yoke and draw the plow in meadows near the clouds,—here is where the spirit of the Basque provinces lives.

They are divided now. Some fell to Spain, while others were taken by France; but it is doubtful if they are much troubled by the national separation,—for to the core, all are Basque and this is the only unity which they intensely feel. Time has worn away the distinguishing features of many provinces, but, despite the worldly influence of San Sebastian to the South and Biarritz to the North, the Basques have held fast to much that is entirely their own.

The Basque language,—the despair of those who have not been born to it, compared in difficulty with the Russian,—is still widely spoken. The legends, — stories of the sea, and strangely vivid and fantastic tales woven 'round the ancient grave stones carved with the mysterious signs of a religion which Christianity was long in replacing,—are told and re-told. Many customs survive: the wearing of the beret, the close fitting cap; the carrying of the makhila, a short spike stick, carved on its metal bands with Basque symbols and the names of animals of the mountains; above all, in the game of Pelota, played with a small ball against a wall, the one absorbing sport of all Basque men and an extremely exciting game to watch.

A simple, proud, sturdy race,—these qualities are incorporated in their homes, built generation after generation with but slight change. Indeed, there has been no reason to alter the type for, outside and inside, the Basque house has an enduring charm.

The red tiled roof sags with a comfortable air of age on the side of its ridge. Hospitality is suggested in its ample chimney, from which smoke rises much of the time. The surface of the white plaster walls is broken in front by timbering, and occasionally a wooden balcony extends across the second story. Each window has its ponderous shutters which, when fastened, must exclude air as well as light. If the builder has the time and the ambition, he may roughly carve a design that somewhat resembles a swastika and is characteristically Basque in its outline. These shutters add a very decorative touch.



Basque house of quaint half-timber construction with stone stairway and entrance

Vines are trained with excellent effect to adorn the house. They are frequently carried in thick, twisted trunks to the windows of the second floor, then parted to form a delicate pattern of leaves on each side.

Inside the house, everything is snug and cheerful. Heavy whitewashed beams extend across the ceilings, the walls are white and the boards of the floor are wide and polished to a deep lustre. The window panes are set in wooden cross bars, and the thick sills, cut down in the center, invite a flower pot or a bowl. Equally ponderous are the doors, sometimes divided into four panels and decorated with mouldings and sometimes carved in plain, geometric patterns. Informality and a delightful carelessness is suggested by the steps, up or down, between the rooms which are built on different levels; and spots of color are created by the niches in the walls where pottery or brass stands.

What a place is the kitchen in winter, when outside the snow is piled high and the wind whistles; and inside the fire crackles on the hearth, sending a glow against the strings of red peppers and the hams which hang from the ceiling, and touching with its flickering light the copper and pewter in the racks along the wall. Bright checked curtains are at the windows, and the color is taken up again by the gay, home made rugs. The furniture is reminiscent of that found in the homes of the earliest American Colonists. With no decorations, except occasional simple carving, the eye is not distracted by trivialities from the beauty and dignity of the lines. Chairs with rush bottoms and slat backs have a place in every room. The cook often finds a stool more convenient. At one side of the fireplace in the kitchen a settee is usually placed; directly opposite, on the other side, is a bench with a paneled back. The center panel can be let down to form a table, but still leaves space for a person to sit on each side. The large table in center of the room is substantially built and the stretcher is held in place by wooden pegs.

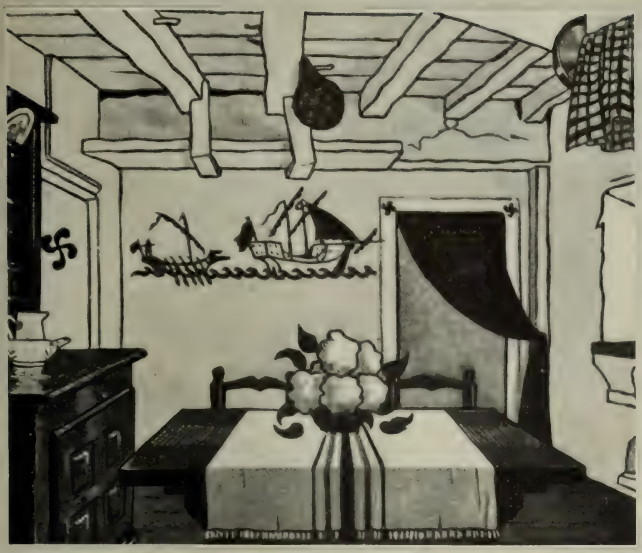
It is in the kitchen that most of the family's life centers. Even the oxen, the most valuable possession of the Basque, are included, for they are stabled in an extension



Richly carved wood dresser of the type often seen in the Basque houses where it was used as a principle piece of furniture



Fireplace in a Basque living-room showing the simple but fine type of furniture and naive decorations





Interior showing Basque dining-room with heavy wooden rafters and double armoire from the province of Guyenna

Bedroom in the southern provinces of France with casement windows and rich old rafters



Basque living-room decorated with curious hand-woven fabrics in brilliant colors

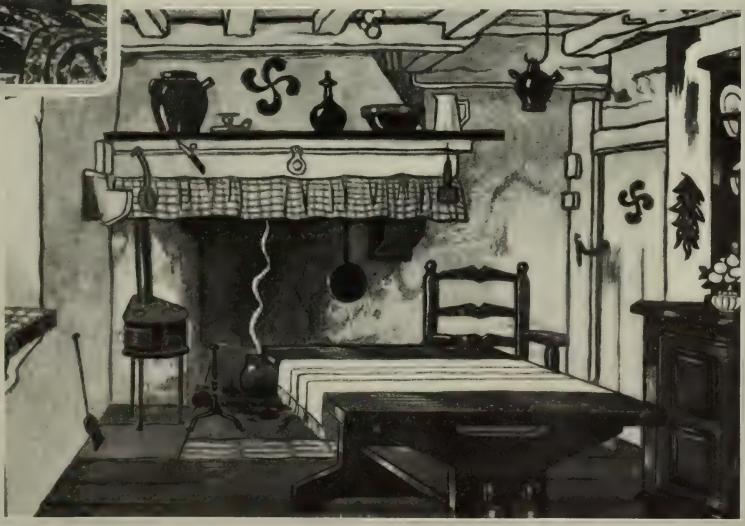
built on one side of the house, and look through a grille from their stalls into the kitchen. Their quarters would serve admirably in an American setting for a garage. The grille, picturesque as it is, has a practical origin, however, for it facilitates the arduous task of feeding the animals. In this region, where forage is scarce, corn husks, made more palatable by a little grass mixed in, are used as food for the stock. As may be supposed, it forms an unpalatable diet and the oxen are only induced to take it when it is pushed into their mouths, handful by handful,—a weary piece of work that takes three hours a day for each team. While one of the men feeds the oxen, the women are busy at their own tasks,—weaving cloth on the loom by the window, or cooking dinner on the hearth.

All the interest of the room culminates in the great fireplace. On the panel, sloping back above it, the men keep their guns in a rack. Across the top of the fireplace, itself, is a wooden shelf, bearing copper pots or drinking vessels, and sometimes a crucifix with a row of brass and copper candlesticks on each side of it. The front of the shelf has a carved moulding and perhaps a single ornament, such as a fleur-de-lis, in the center. A ruffle of checked material, to match the curtains at the windows, hangs below. The hearth is swept clean of ashes from the burning logs and corn cobs.

Every article necessary for the preparation of a meal is grouped around the hearth. The salt box hangs on side, where the heat

(*Continued on page* 80)

Inside a Basque house with its heavy whitewashed beams and polished floors. Native pottery and brasses are on the chimney-shelf



Painter of Animal Personality

Mories Has Made Himself Famous in This Country by Painting Animals from Life. The Pictures Shown on This Page Are Representative of His Skill and Insight



Kittens at peace, in exceedingly tiger-like attitudes. From a drawing by Mories. Courtesy of the Frank K. M. Rehn Galleries



A dashing pouter pigeon who apparently, enjoys posing. From a painting by Mories, owned by Mrs. John H. Pitney



Intimate study of a reticent personality. Courtesy of the Frank K. M. Rehn Galleries



One of Mories's famous dog sketches, owned by Mr. P. A. B. Widener, 2nd



A shy pouter pigeon who submits to posing with great reluctance. From a painting by Mories, owned by Mrs. W. K. B. Emerson

Louis XVI's Gift to His Sister Elisabeth

The Little Known House at Montreuil Where Dwelt the Gracious Lady Who Was the Good Angel of the Village in the Days Before the Revolution

By HAROLD DONALDSON EBERLEIN

Photographs from "The Smaller Houses and Gardens of Versailles" by French & Eberlein

ON THE Avenue de Paris, in that part of Versailles known as Montreuil, stands the house of Madame Elisabeth. Madame Elisabeth, the sister of Louis XVI., lived there only a very few years, but the memory of her gracious presence has always clung to the place and, despite its confiscation at the time of the Revolution and a series of subsequent owners, it has always been spoken of as the house of Madame Elisabeth.

This dwelling, termed by one of the historians of the city "une des plus joli habitations de Versailles," was built about 1776 for the Princess de Rohan-Guéménée, governess of the Children of France, as the royal children were called. The extensive garden was laid out in the most approved taste of the time, that is to say, with due regard to the "naturalistic" theories advocated by Rousseau and the admirers of the *jardin Anglais*.

The Princess Rohan-Guéménée was exceedingly fond of flowers and gardening and fully indulged her tastes in this direction. Madame Elisabeth, to whose education she had given the finishing touches, was fond of flowers, too, and often came to walk and work in the garden of her former preceptress. When Madame de Guéménée suffered a serious reverse of fortune and was, in consequence, obliged to sell her property, the King, knowing how deeply his sister was attached to this place, bought it, without her knowledge, and invited her to meet him there in company with the Queen. "You are in your own home," said Marie-Antoinette to her sister-in-law, as they entered the gates. Madame Elisabeth was overcome with surprise and delight at her brother's thoughtfulness and generosity. No gift could have given her greater pleasure than this house with its garden which she loved. Here she could come and indulge her simple tastes without restraint. The Montreuil estate soon became her favourite retreat.

Scarcely had she become possessed of it, in 1781, when her first act as mistress of her new property was to give Madame de Mackau a little house in the grounds. Madame de Mackau, one of Madame Elisabeth's early governesses, being in very straitened circumstances, most gratefully accepted her old pupil's gift, and established herself at Montreuil with her two daughters, the Mesdames de Bombelles and de Soucy, two of Madame Elisabeth's friends whom she treated as her own sisters. It was in her house at Montreuil that the princess spent her happiest days. Huvé, the inspector of the King's buildings, devised many improvements for her, the gardens were enlarged and greatly beautified, and the poet Delille could say with perfect propriety:

"Les Grâces en riant dessinèrent Montreuil."

Madame Elisabeth's presence at Montreuil was a veritable godsend to the people of this suburb of Versailles. She knew them all by name, the circumstances of their lives, and the number and names of all their children. The milk from her little dairy was sent to the small children in the neighborhood, and she herself superintended its distribution. The fruits and vegetables from her gardens were divided amongst the poor. If one of them fell ill, she sent a doctor, money, and whatever else there was need of, besides requiring an exact report of the case. In addition to this, she went and visited the sick herself and took note with her own eyes of what would be acceptable in the homes of her humble neighbours. In short, she was a genuine Lady Bountiful and the peasants of Montreuil blessed her for the many kindnesses she dispensed.

The order of her own life at Montreuil was simple, uniform, and such as the most united family would have led in a country house far removed from the Court and the capital. There were regular hours for work, for reading, and for the converse and amusements enjoyed in company with the friends by whom she was surrounded. Madame Elisabeth always dined with her ladies. In the evening, before leaving for the Palace, where she was expected to attend, she went to prayers with them. Prayer, amusements, work and conversation were all shared in this little community.

There was an amusing touch of romance connected with her house at Montreuil, of which Madame Elisabeth often spoke in her letters. She had sent for a number of Swiss cows for her dairy, and wished to have a Swiss cowherd to care for them. Accordingly, through the good offices of Madame Diesbach, a young Swiss from the Canton of Fribourg, whose capability and loyalty were properly vouched for, arrived at Montreuil to take charge of the herd. All his duties he did beyond criticism and he seemed vastly pleased with his promotion to the royal service. But Madame Elisabeth suspected that something was amiss beneath the surface, and divined that possibly he might be home-



Doorway of the house of Madame Elisabeth at Versailles. It was originally built of limestone rubble with a jacket of smooth white stucco. The design is Greek and exceedingly effective in construction



Library in Madame Elisabeth's home at Versailles. The walls and panelling are painted, and gray, the parquetry floor is in herring-bone pattern. The fireplace is exceedingly elegant

sick. She, therefore, desired Madame Diesbach to find out if there really was anything the matter. Madame Diesbach was not long in discovering that Jacques was fretting at having to leave his sweetheart in Switzerland, and she was fretting no less than he at the enforced separation. Thereupon, Madame Elisabeth contrived—again with the aid of Madame Diesbach—to have the pining Marie brought from Switzerland to Montreuil and united with Jacques. They were married in the church of Saint Symphorien, in Versailles, Madame Elisabeth built them a cabin in her garden, Marie took charge of the dairy, and all went right merrily. Not only did all sighing cease, but Madame de Travenet wrote a little song about the rustic romance and composed the music for it. The story was bruited about Versailles, everybody sang the song, and Madame Elisabeth was generally praised for playing the rôle of fairy godmother so successfully. Jacques and Marie devotedly served their mistress so long as she remained at Montreuil. The whole incident aptly fitted the humor of the times and seems to form one of the necessary memories of Montreuil.

After the fateful 5th and 6th of October, 1789, Madame Elisabeth came no more to her house at Montreuil where she had passed such happy days. Jacques and Marie, after many tribulations and dangers, escaped to their native Switzerland; the estate was declared national property; in 1794, a military hospital was established in the house; and, at last, it was sold by the state into private ownership. So much for the history and romance of the house of Madame Elisabeth, the kindly patroness and idol of the poor while her sway lasted.



The lodge on this little estate is at the gateway opening on the Avenue de Paris. It is designed in complete harmony with the house and is a charming example of the well considered dependency



Right—A tribune on top of the garden wall which surrounds the garden of Madame Elisabeth. It was put up in the time of the Empire and from the platform one waved a salute to the Emperor on his way to the palace

The associations clustering round this gracious dwelling are enough to arrest attention on their own account, but the architectural claim to our interest is no less potent. History and architectural distinction, in this case, seem singularly co-incident in their dual appeal.

The house, as it stands today, is much larger than during the period of Madame Elisabeth's occupancy. The original

(*Continued on page* 92)



Below—West view of the house of Madame Elisabeth. The low central portion of the house was occupied by the sister of Louis XVIth. The two higher wings antedate the time of her residence

Alabaster and Metal Lighting Fixtures

From Paris. Of Course, Excessively Novel and Possessing a Curious, Exotic Beauty When Lighted



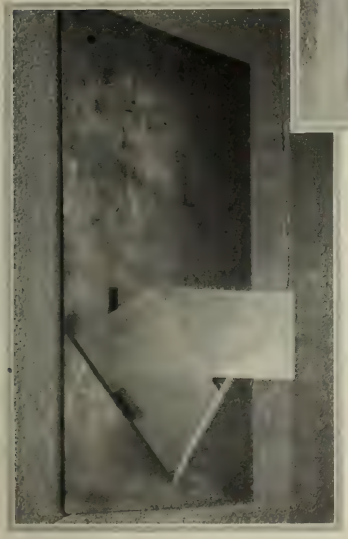
The modern French conception of a desk lamp, the fixture in silvered metal, and the shade in alabaster

Below—A twin-panel wall light in angular metal fixture; the shades of alabaster are caught to the panel by wrought-iron hinges



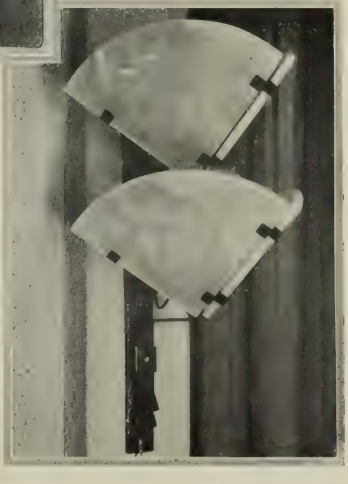


The newest thing in a French floor lamp; two triangular pieces of alabaster form the shade finished with hand-beaten iron



Right—A most eccentric and fashionable wall-lighting fixture in wrought iron and alabaster with a hammered wrought-iron band which attaches the fixture to the wall

Left—The new French panel light rapidly replacing the old type of wall fixture. The fixture is in a silvered metal and the shade is made of curious angles in alabaster



The Bands are Striking Up

Verbal Overture to New Music Season's Thousand and One Enticements

By LOUIS KALONYME

WHAT with Mr. Edison's forty minute phonograph discs, the hoarse murmurs of the radios, and the insinuating moans of the brass-veined saxaphones, New York—itself a mad, ravishing symphony of untimed, organic sound—will not want for music this season, when the countless concerts and operas the impressarios have prepared against the cold autumn and winter evenings begin to fire (it is hoped) the music consumers with their sweet, sad and sour strains.

The first signs in the newspapers indicated an old-fashioned music year. When you read



Jascha Heifetz from a vivid drawing by Dorothea Fischer. Mr. Heifetz's tour this winter will probably include the Orient and Mexico

that a certain massive Wagnerian diva had conquered obesity to the extent of fifty (50) pounds; and that two operatic Delilahs (blonde and brunette, and both blossoming with ripe, luscious charms) were "sorry!" the one for the other because each one believed the Machiavellian assurances of a certain gallant Italian composer that his latest opera was written expressly for her, you knew that the music season was almost here, because such appetizing advertisements for the box office are not wasted during the lean summer months.

And now that the preliminary plans of the conductors and of the solists have been made known, it seems certain that we are to have that old-fashioned music year.

That is to say, Beethoven—who, because of the 100th anniversary of his death next March, is to be the honorary hero of the season—Bach, Brahms, Mozart, Richard Strauss, Chopin, Wagner, Moussorgsky, Rimsky-Korsakov, Sibelius and the pathetic Tschaikowsky will not be abandoned by Chaliapin, Mengelberg, Furtwaengler, Toscanini, Damrosch and Stokowski. (Nor Gounod, Puccini and Verdi by Mr. Gatti-Casazza.) This is one way of saying that there will not be an overabundance of new works and novelties.

But some novelties and new works there will be, and it is with a literal recitation of these, rather than of the virtues of Mary Garden, who will give one New York concert, and of the genius of Beethoven, that I will begin this general calendar.

The most intriguing name on the New York Symphony Orchestra list is that of George Antheil. You read that Arthur Honegger's "Phaedre" is to be given by Mr. Damrosch, as are Alfredo Casella's "Scarlatianna," one Ernst Hallfter's "Spanish Suite," and Darius Milhaud's "Ballad" for piano and orchestra. But it is that "Symphony" of George Antheil's which arouses your curiosity.

Antheil is the young American (of Polish blood) who has been exploding verbal bombshells in Paris these last three or four years at almost all of his musical contemporaries, sparing not even the sacred Stravinsky. Naturally, one is curious about Antheil's own music, especially since the London critics heard echoes of Debussy's tinkling tones in his work. In Berlin they heard, I believe, Stravinsky. I have not heard any of Antheil's works, but I understand that his object is music, and that he doesn't hesitate to use a piano or a dynamo to achieve that object. We shall hear what we shall hear.

On one of his pleasant evenings (Antheil's and Milhaud's pieces are to be given their premiere on the "Modern Music, Pleasant and Unpleasant" evening). Mr. Damrosch will present for the first time the symphonic poem by Jean Sibelius entitled "Tapiola." Tapiola is the "wild northern forest wherein dwells the god of the forest and his wood nymphs." This work and Casella's "Scarlatianna"—based on the compositions of Scarlatti—were, it seems, commissioned. Incidentally both M. Casella and M. Milhaud of the disbanded "Six," will play the piano solos of their own compositions with Mr. Damrosch's orchestra. "El Retablo" the puppet play with music by Manuel de Falla, which was given last season by the League of Composers, will be performed with puppets and scenery; and there will be a special Wagner program on which the first act of "Die Walkure" will be presented. Also in December, that grand old lady, Mme. Ernestine Schumann-Heink, will make her farewell orchestral appearance in New York with the New York Symphony.

Beethoven's Ninth Symphony will be performed toward the close of the season by Mr. Damrosch and his group, in commemoration of that one hundredth anniversary of the composer's death. In this they will be joined at least twice by the Philharmonic Orchestra. Under Mr. Toscanini, the Philarmonic will give two performances of the Ninth Symphony, with the aid of the Schola Cantorum at the Metropolitan Opera House.

During Willem Mengelberg's reign over the Philarmonic (to be followed by Furtwaengler and Toscanini) the new works—new to this orchestra—will be Karol Syzmanowski "Third Symphony," an unfamiliar work by Stravinsky, a Sinfonia by Bach, Ernest Bloch's "Israel," Honegger's "Tempest" Overture, Pfitzner's three preludes from "Palestrina," and a work for piano and orchestra by De Falla. Mr. Mengelberg will also present for the first time "Pan and the Priest" by Howard Hanson, director of the Eastman School of Music in Rochester, and a composition for violin and orchestra written by Templeton Strong, an American composer living in Geneva.

The exciting prospect of the Metropolitan Opera season is really Feodor Chaliapin in Moussorgsky's "Boris Gudonov," but "The King's Henchman," a new opera in three acts, the libretto by Edna St. Vincent Millay, and the music by Deems Taylor, should legitimately head the list. The theme of this opera has not been revealed, but it is understood that the scene is laid in ninth century Britain. The other novelties will be "Turandot," an opera in three acts by Puccini; "La Giara," a ballet in one act, the libretto by Luigi Pirandello, and the music by Alfredo Casella. Mr. Gatti-Casazza will also revive Mozart's "The Magic Flute," and "Fidelio" by Beethoven. The last will be the Metropolitan's commemorative gesture of tribute to Beethoven. Among the works to be presented again are "Der Rosenkavalier," by Richard Strauss (this justifies all the "Tales of Hoff-

Artur Bodanzky, from a very dramatic drawing by Dorothea Fischer. Mr. Bodansky will be one of conductors at the Metropolitan Opera House and also The Society of the Friends of Music

man" and "Jewels of the Madonna"); and that jolly bit of bufoonery, "Le Coq D'Or," by Rimsky-Korsakov.

For its fourth season, the League of Composers will offer the Pro Arte Quarter (a famous Belgian string group) in a program of modern chamber music; another group of chamber orchestral works directed by Serge Koussevitsky; and "an evening of new works with unusual staging." It is at this latter evening that Angna Enters, the dancer and mime, will reveal, for the first time, three new "compositions in dance form" to music especially written for this occasion by Richard Hammond. Incidentally, Miss Enters, whose dancing has been the subject of some twenty lavish critical articles, since her "compositions in dance form" were originally noted in *Arts and Decoration* little more than a year ago, will give a subscription series of four concerts this season at the Little Theatre, presenting some fifteen new dances.

The one and only Mary Garden will give her one and only New York concert this season at the first of the Roosevelt Recitals which are given on Saturday afternoons at the Roosevelt Hotel. Later she tours with the Chicago Opera Co. in "The Resurrection." She will be followed in successive concerts by Emilio de Gogorza, the baritone, and Rozsi Varady, cellist; Esther Dale, an American soprano, who has, it is said, stirred the European critics, and Albert Spalding, the violinist. Marguerite d'Alvarez, the Peruvian diva, will sing in addition to her operatic group, some new jazz songs by George Gershwin, with the composer at the piano.

These jazz songs, judging by the managerial broadsides, will be the only whiffs of that musical sauce to be served in the orthodox concert halls. For, though it would seem that the managers were determined to prove that New York's appetite for music is greater than the combined appetites of London, Paris and Berlin, jazz, somehow, seems to have been overlooked in the preparation of the musical menus. Whether this means something or nothing, I can not say. Nothing, I suspect, save that the novelty of jazz as an isolated form of music has worn off.

Jazz, to restate a commonplace, is a means, not an end. What some tin-pan alley hack brays through the jazz form is not necessarily music, or even jazz. Moreover, everything a jazz band plays is not jazz. That is why London's critical pope, Ernest Newman, was unfair and even confused when, having detected a certain sacrilegious Paul Whiteman tampering with music's sacred symphonic cows, and those of her illegitimate offspring, opera, he hurled a "bull" through the Atlantic cables on to the excited front page of the *New York Times*, pronouncing jazz an anathema to the musically annointed, and excommunicating it to the primitive precincts of the cabarets, dance palaces and vaudeville pavilions. Mr. Whiteman and his jazz babies have been jazzing up some of the composers; but it is silly to denounce the results as jazz, which Mr. Newman, in his natural resentment against Mr. Whiteman's illiterate rewriting of "good" music, did.

Eva Gauthier, who was the first concert artist to introduce jazz songs to the concert stage (and, I believe, George Gershwin himself) and numberless novelties, which many soloists are begin-

(*Continued on page 100*)



© Fernand de Gueldre

Mary Garden, whose first and only New York performance will be at one of the Roosevelt Recitals, will tour with the Chicago Opera Company in "The Resufrection" from the famous story by Tolstoi. Miss Garden is under the management of Charles L. Wagner



Beniamino Gigli is a noted tenor at the Metropolitan Opera house, also a concert star. His season this year opens to a breathless audience the 17th of October



D'Alvarez, who sings for the first time in New York at the Roosevelt Recitals, and will tour as a contralto with the Chicago Opera Company this season



Lucille Chalfant, a gifted artist and very lovely, to sing this winter with the Chicago Opera Co.



John Charles Thomas, soloist with the Cleveland Symphony, will give two performances this season at Carnegie Hall

A Group of Distinguished Rooms

Artistic Decorative Features in Two Southern Homes of Unusual Charm and Dignity

Bartlin, Price & Willson, Inc., Decorators



Dining-room in the home of Thomas S. Parrott, Georgia. Here replicas of fine old English furniture are shown. The hangings are of brocatelle in gray, blue and mulberry. Side chairs oak, with tapestry; armchairs in mulberry velvet



Music-room in the home of Asa G. Candler, Jr., Georgia. The paneling in this magnificent room is oak, with superb mantel of Caen stone; 16th Century Renaissance tapestry conceals carved organ screen; furniture mainly antique English



Library in Mr. Candler's home. The walls and ceiling are paneled with selected European oak. The hangings are crewel work on linen, the chairs upholstered in antique petit point. An old ship model in gay colors is a decorative feature

Living room in Mr. Parrott's home. The predominating colors in the room match the old Flemish tapestry. The walls are rough plaster in sand color with richly carved architraves and doors. Through the doorway is seen a Spanish room



Top—C. E. Frazier, Architect *Barton Price & Willson, Inc., decorators* *Above—R. Kennon Perry, Architect*

Paris Sends Her Bright Dramatic Stars

Cecile Sorel and Her Company Arrive This Month—Sacha Guitry and Yvonne Printemps Rehearsing for Their American Tour—The Habima Theatre and Balieff's Chauve Souris Expected

By ALLAN ROSS MACDOUGALL

LATE one night in May of this year you might have seen, had you happened to pass the Place du Theatre Francaise, a swaying mob outside the stage-door of the House of Moliere. A crowd there is no unusual sight. Every night, no matter what societaires are playing, or what piece is being given, there is always a coterie of faithful admirers who await the sight of their particular idol. But on this night in May, the whole audience seemed to be waiting.

The play had been "The Marriage of Figaro," and the idol of the evening was the actress who had played the role of the Countess Almaviva. She had played it many times before, and always incomparably; but this night was a unique occasion. Instead of the usual bouquet of flowers, which in one part of the play is brought on to the Countess by her servant, there was a procession of magnificent *gerbes* and *corbeilles*. And now, at the end of the performance, the crowd waited for her at the stage door.

The reason for it all? Cecile Sorel, the brightest and most flashing gem of the Comedie Francaise; and the *Grande Coquette* of the French Theatre. But Cecile Sorel with a difference. For that evening she had played the role of the countess as an authentic countess. Two days before, in the little village of Pennes-Mirabeau, near Marseilles, she had been married to the Comte Guillaume de Segur. And so, when she came out by the stage door, the audience again manifested its sympathy and admiration, and like a queen scattering largess, she distributed to her admirers, one by one, all the roses in the huge bouquet she carried.

The Comte Guillaume de Segur, a most delightful French gentleman and sportsman, belongs to the ancient house of Segur-Lamoignan, which numbers among its members so many former Marshalls of France, Ambassadors and Members of the Academie Francaise. And one must not forget the famous Comtesse de Segur, whose stories in the Bibliothéque Rose were a delight to the children of the last century. They were very popular; and were translated into almost every civilized language. Lately, they have come into vogue again; and elaborately illustrated editions of the better known stories are now to be seen in the French bookshops.

You may also find in the French bookshops, at this particular moment, a literary work by the latest Comtesse de Segur. It is one of a series now being published under the general title of "Leurs Amours." In this series, well known writers have been asked to do the biographies of famous characters with special emphasis on their love-life. Louis Barthou of the Academie Francaise, the present Minister of Justice and a former Prime Minister is, for instance, the author of "La Vie Amoureuse de Richard Wagner". The poet, Maurice Rostand, has written of "La Vie Amoureuse de Casanova". The novelist, Marcelle Tinayre, has done a most interesting study of La Pompadour, which has since been translated and published in America. Others have done DuBarry, the Empress Josephine, Messalina, Louis XIV, etc. The directors of the series called upon Mademoiselle Sorel to write the story of Adrienne Lecouvreur, the famous French actress of the 18th century, about whom Sardou wrote a rather ordinary five act play which in turn Rachel, Sarah Bernhardt and La Duse all animated and vivified by their respective talents.

It was an excellent choice, for Sorel resembles, in many ways, the great actress who preceded her at the Comedie Francaise by about two hundred years. Sorel has acquitted herself excellently as an author. Here, for instance, is one of the opening passages, describing Adrienne Lecouvreur:—

"As soon as her name is pronounced, her physiognomy comes before us. We seem to see her in one of her innumerable theatre robes that made her one of the most elegant actresses of the time. Is she in a black mantle of velvet edged with ermine? . . . Or in gold-flowered white damask? Has she on one of her two rose-colored tippets or the one of satin *bleu de roi?* Has she at her sleeves the trimmings of lemon and golden ribbons? Or her English laces? Is she in a dress *a la Romaine* of fire-colored satin, or a dress *a la Francaise* cherry-colored? A scarf of gauze floats about her; and her hands are hidden in a little rose-colored muff lined with *chenille*, and trimmed with silver *point de-Espagne*. We see her surrounded by works of art that she loves; and which her countless friends have had the joy of bringing to her in their enthusiasm. Gold snuff-boxes, cases studded with diamonds, bracelets of emeralds and topazes . . . pearls at her throat, and rings gleaming on her fingers. She is not a comedienne . . . she is a queen, or rather she is a comedienne-queen."

Might not all of this have been said by someone else of the superb, the magnificent, the real Sorel herself? And this:

"When Adrienne Lecouvreur came on the stage, she was like a royal frigate rounding the Cape, all sails to the wind, and her sovereign masts crossing the sky. Seeing her, ladies of the highest rank saw themselves in her, or they envied her the allure which they could never imitate."

Further on, Sorel says:—

"The artiste who becomes the idol of the public is really she whose private life offers a spice of the romantic and the marvelous—she who carries to the theatre the atmosphere of enchantment. Without knowing it, the public loves in her that which it cannot

(*Continued on page 90*)



Comtesse de Segur (Cecile Sorel) of the Comédie Francaise, from a portrait drawing by Drian

Art's Autumn Harvest

The Art Season Opens with Lascivious Ladies of Guys and Other Second Empire Artists: The Fathers of Impressionism: Etchings, Paintings and Water Colors of New York, New Mexico, Venice and Corsica

By LOUIS KALONYME

NEVER will age, bred of their delightful dissipations and depravities, ravage or even threaten the corrupt beauty of the *svelte*, lascivious heroines of Constantin Guys' furtive Second Empire twilight world. They live in the casual moment Guys made timeless. Enticingly feminine in our rectangular world—which stands on calmly exposed, boyish legs and ashamedly hides and straightens certain natural curves—these seductive enchantresses fearlessly and elegantly preen their lavender imperfections among the nearby caricatures of them by M. Daumier and Toulouse-Lautrec which, with some Van Goghs, Pissarros, Odilon Redons and Forains, surrounded them at the Kraushaar Galleries in the recent exhibition.



"Lady with the Muff" by Constantin Guys. Courtesy of the C. W. Kraushaar Galleries

What Daumier and Lautrec coldly and passionately saw did not interest those voluptuous sorceresses, those thin-legged fillies in hooped and bustled mountains of swishing black and lavender silks, so long as the *Grands Boulevards'* cavaliers were persuaded of their possible charms. They were. They were overcome. Guys is the best witness. He was endlessly fascinated by the possible mysteries chastely hinted of in their ripe, overflowing bodices, by sparkling inscrutable eyes promising unheard of ecstasies, by the tiny feet and the tiny black muffs and the glistening tresses that flowed from tiny tight to ques. He saw them at dusk; in the soft yellow lustre of the theatre or the opera; in the clear frosty white heat of cheap cafes, in the virtuous shadows of dark nights illuminated only by the dim yellow tongues of uncertain gas jets. If he did see them at broad noon Guys remembered how they looked at dusk.

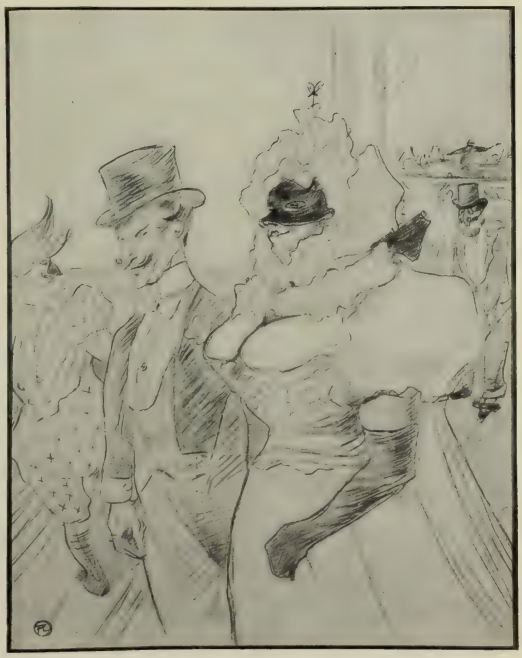
Guys was a realist. A reportorial realist. Daumier and Lautrec were, in that sense, romanticists. They didn't like what they saw. They examined, they stripped, they burlesqued, they thundered. Daumier with genius, Lautrec with bile. In the Daumiers at the Kraushaar Galleries you see the affectations and the hypocrisies of the squalid daily life of the shrew and her victim, of the corpulent *bourgeoisie* and their painfully clean offspring, the foxy lawyers and the baited clients, slashed with sure strokes into the province of art.

Lautrec lingered over the frenetic *macabre* lives of the misshapen souls of this raw world. Sluggish cocottes who were the sewers of that world's perversities sprawl torpidly in the cafés, and with them their prey, the racetrack touts, jockeys, poets, pawnbrokers, clowns and swells, who have sought them. Lautrec is the painter of this Paris after sunset. Lust consumes this world of half shadows with its feverish flames. The marks those flames have eaten in the rouged faces edged with a dead green, the empty eyes and the thick mouths of those faces, are seized upon by Lautrec and accentuated. Unlike Daumier or Guys he did not rely upon his memory, but made immediate notes. And his notes, later, were brutally colored by his own lusts and contempts. He too was consumed by the lust which ate this world. It was the evil that men (and women) did that lived for him, and since he was a brilliant student, a perverse son even, of Degas and Japanese design, Lautrec was able to transmute the ashes of these lusts, his and that world's, into a creative flame of line and mass.

Even when he saw, as Daumier did, the human maggots who swarmed the law courts, and the large bosomed ladies of the *haute monde*, who, because of tightly laced bodices breathed with difficulty in their boxes at the opera, he stressed the gross contours of their sexual satiety. Ridicule distended Lautrec's tenderest line. He showed how great his passion was for the unchaste café beauties by stressing their most ludicrous aspects. The more grotesque, the more fascinated he. And he deciphered from their faces what life and men had written there. Guys, however, saw only what he saw. He saw his twilight heroines as they saw themselves, as they wanted men to see them, as men saw them—at least as the man who was Guys saw them.

He was a fascinated bystander who happened to be an artist. Whether he is in the Crimea, in Paris, or in Spain, he is always that artist fascinated by the spectacle which is life. His Spanish sketches are reminiscent of Goya, yet there is no real resemblance. He may not even have seen Goya's work—Guys was a self-taught artist and preoccupied with the world rather than with artists—but he responded to that nightmare quality in Spanish life which Goya has made immortal. He owes nothing to Goya or anyone else. Not Spain, however, nor any of the far places painted by this mysterious traveler—little is known of Guys' life though he lived over eighty years—finds the 19th Cen-

(*Continued on page 84*)



Drawing by H. Toulouse-Lautrec. Courtesy of the C. W. Kraushaar Galleries



In designing his own home the architect often chooses the picturesque freedom of the English cottage styles, particularly those showing Norman influence. Residence of Frank J. Forster, Architect

English Cottage Homes We Like

Types of These Houses Influenced by Tudor, Norman and Elizabethan Precedents, with Appropriate Furnishings and Fittings. Fourth of a Series

By C. STANLEY TAYLOR

THE charm of the old English cottage is largely the charm which belongs to any place of abode which fits so logically into its surroundings that it becomes part of them. It dates from the time when England had but just emerged from the feudal period, when the country was still chiefly rural, and when the bulk of England's population was in small villages, each clustered about its village church, or around the gates of some nobleman or wealthy squire.

If it were to be analyzed more closely, it would probably be found that the old English cottage belongs in an especially close manner to the locality where it stands because of its being built of materials which are found in the immediate neighborhood,—of stone where there are natural deposits of stone, suitable for building; of brick where the ground produces clays adapted for making brick; or of wood in sections where there are forests which yield suitable material.

The old English cottage was generally the result of gradual growth, perhaps during more than one generation. Built originally upon a small if not upon a tiny scale, it was enlarged as the increase in the size of a family made it necessary. Thus a wing would be added here or a room there, probably upon more than one floor level and with roofs of different heights and often of different pitches. The building in fact often outgrew what was its original cottage character, and became in effect, if not in actuality, a small manor house. Chimneys would be many, their number and large size helping to give the buildings, which were frequently of but one story, that peculiarly intimate and domestic character which often passes for "quaintness," and which possesses a certain undeniable appeal.

Such were, in general, the characteristics of the English cottage during any part of that long period which began with the Tudors, and lasted until toward the end of the Georgian era. And such are still the characteristics of the charming old cottages which front upon village streets, or which stand surrounded by their old-fashioned gardens behind clipped hedges, and which interest and fascinate the motorist as he travels through any of the English shires in which modern progress has not wholly obliterated the charm which is England's own.

Perhaps the one thing about many an old English cottage which most interests an observer, and is often adopted for modern houses of this type, is the frequent use of "half-timber" construction. This method of building was never by any means confined to England; it was used in all the countries of northern Europe. In certain parts of France, notably in and around Rouen, there are fine old buildings of half-timber which rival anything which is to be found in Chester or any other city or village in England. But English half-timber seems to possess a certain quality which is lacking elsewhere.



Exteriors in rubble stone effects seem particularly well adapted for use with the low lines and sweeping angles of the English cottage as shown in the residence of Charles Wren, South Norwalk, Conn. Frank J. Forster, Architect

A charming cottage interior developed by full-wood paneling. The simple Tudor-arched fireplace, with herring-bone pattern facing, is particularly interesting



Above—Room in the residence of Wm. J. Hamilton at Flushing, N. Y., Roger H. Bullard, Architect

Rough plaster walls, heavy timbers and plain floors combine with Elizabethan details to constitute the finest types of English interiors



Above—The bookshelves are admirably placed in the light from the window. Frederick Sterner, Architect



The dining-room may be stately without undue formality and made extremely inviting through well-ordered informality. Frederick Sterner, Architect



Room typical of many interior styles adapted as precedent for homes of the English cottage type. Residence of Charles Wren. Frank J. Foster, Architect

The method consisted of building, first of all, a stout and rigid framework of strong and heavy timbers for the walls. The open spaces between the timbers were filled with brick, which might be laid in any one of many "bonds" and left exposed, but which were usually stuccoed over, leaving the timbers themselves outlined in strong relief against the stucco, which was generally light in color. Frequently, the inner surfaces of this construction would be treated in exactly the same way, the half-timber effect being thus repeated within. Often, however, the entire surfaces of the inner walls were plastered over and painted in a bright color.

Half-timber, or exposed timber work, is used in combination with several masonry materials for the construction of exterior walls of modern houses built along English lines. The exposed timbers may be combined with stucco, brick or stone in many pleasing patterns. Modern construction methods may use the old English system of filling in with brick in this type of building, as already described, but very often the open spaces between the timbers are now filled with concrete or common brick, and the exterior surface is then applied, usually of stucco, in any desired texture or shade. Where stone is used, the individual pieces are usually fitted in, and the surface is left exposed. It will be realized, however, that owing to the high cost of building, the same effect of half-timber work, although somewhat lacking in sincerity, may be obtained by the use of applied patterns of wood. In this type of construction, the bearing walls are built of masonry and boards treated to simulate timber, and are applied in whatever pattern of exposed timber work desired.



A picturesque detail is gained for the Wren cottage by locating a massive chimney in a gable end



Above—An Elizabethan guest cottage on the great estate of York Hall as recently restored in Yorktown, Va. Griffin & Wynkoop, Architects

The effect of the thatched roof is typical of the old farm cottages of England





Left—In the home of G. B. McLaury, Pelham, N. Y., is shown another interesting variation of the Norman cottage gable. Note flattening of peaks. G. A. Tuttle, Architect

Windows of the old English cottage were rather small, and much higher from the floor than would be thought desirable today; and usually arranged in groups of three or more, fitted with casements filled with tiny diamond-shaped panes held together by

(*Continued on page 82*)



Left—Helen Menken in "The Captive" now at the Empire Theatre

Right—Pauline Lord in "Sandalwood" at the Gaiety Theatre



Photo by Apeda

Photo by Florence Vandamm

Broadway To Date

Great Is "The Captive!" Great Is Helen Menken! With Sidelights on Broadway's Laughter and Tear-Factories

By BENJAMIN DE CASSERES



Photo by Florence Vandamm

THERE is no healthier sign than when the "forbidden" appears in drama and literature. The "forbidden" of one epoch becomes the commonplace of another. There is no good, no evil; there is custom—only custom.

We are at present in the Decade of the Demi-Nude—in drama, literature, confessions, speech, moral, manners. The tendency everywhere is, psychi-

(*Continued on page 86*)

Below—Sylvia Field in "Broadway" at the Broadhurst Theatre



Above—June Walker in "Gentlemen Prefer Blondes" at the Times Square Theatre

Left—Vivian Fay in "Naughty Riquette" at the Cosmopolitan Theatre



Photo by Hixon-Wiese



Dwight James Baum, Architect *Photo by S. H. Gottscho*

Front view of the residence of Arthur Hammerstein, Esq. on Long Island

A Long Island Elizabethan Home

The Adaptation of this Elegant and Luxurious Type of English Home to American Ways of Living is Beautifully Set Forth in the Illustrations

By THOMAS BRABAZON

THE factor of choice in architectural style involves both opportunity and responsibility. It affords almost unlimited opportunity to secure results as interesting and individual as they are varied. It carries with it the responsibility of employing what is appropriate to the purpose and appropriate to the locality.

One of the most outstanding characteristics displayed by current domestic architecture in America is the manifold diversity of styles in which it is garbed, thanks to the markedly eclectic tendencies and varied tastes of the modern public. To realize this fact very vividly one needs only to make a short tour through the suburbs of any American city. English, French, Italian and Spanish types will be seen of all periods from the Renaissance to the end of the eighteenth century. Some of the houses are faithful interpretations of the prototypes by which they were inspired; others are more or less free adaptations; and still others present a composite in which the several blended strains may be recognised and ascribed to their proper origins. Along with houses that exemplify all the traditions of the types just enumerated, there are many others that plainly show their direct derivation from one or another of the English or Dutch *truly* Colonial modes or else embody all the distinguishing features of some phase of the Georgian style as it developed in America. In short, the aggregate of domestic building of the present day is just about as heterogeneous in source and aspect as it well could be.

It would be foolish to deprecate this diversity and the electic tendency that prompts it. Readiness to accept fresh inspiration with an open mind from all manner of sources and adapt it to whatever requirement may arise is in great measure responsible for the vitality and excellence of so much of the domestic architecture in America to-day. At the same time, it is perfectly patent "to the meanest intelligence" — to use the phraseology of eighteenth century prefaces — that not all those styles we see about us are equally appropriate in their application, while some are distinctly inappropriate in spite of the fidelity with which they may be patterned after the examples that inspired them.



Photo by J. W. Gillies

Entrance detail to the Elizabethan home of Mr. Hammerstein showing particularly interesting entrance with windows grouped on either side in stone setting and the excellent use of varied building materials

In order to be appropriate to *purpose*, it is necessary that a house look like a dwelling place, so far as the design is concerned. It should likewise be arranged conformably to domestic needs in respect to plan. All this is so self-evident that no sane person would dream of devising a house whose scheme ran counter to either of these fundamental proprieties. But where inconsistencies and absurdities occur is in making, or rather in *not* making, the style of the house appropriate to the locality. When we say that the style of the house ought to be appropriate to the locality it simply means that it ought to be suitable to the climatic and other physical conditions and that it should incorporate such materials in its structure as are reasonably to be expected and readily

obtained. In other words, in a hilly country one does not expect to find a country house designed to simulate a Venetian palace built on piles and arranged for an order of living that presupposes marine surroundings. Neither does one expect to find, in the latitude of New England, a summer cottage constructed of bamboo and rice paper in the flimsy manner of Japanese houses. These are extreme and exaggerated instances, of course, but in spite of the broad field of legitimate choice that lies open in the matter of style for country houses, one occasionally encounters absurdities almost as far-fetched and flagrant.

In pitching upon the late Elizabethan mode for adaptation in the design of an American country house, the choice of style is perfectly suitable and cannot fail to meet the demands of fitness on every count. It possesses in a pre-eminent degree that rich domestic quality that leaves no doubt as to purpose; it is obviously suitable to American climatic conditions, and it calls for materials that are naturally ready at hand. To those who might be inclined to take exception to it as an "imported" mode, it may be of interest to know that the Elizabethan half-timbered house is every bit as "indigenous" to America as any of the other *truly* Colonial types, English or Dutch. A great many of the earliest New England houses, whatever exterior they may now display are nothing in the world but half-timbered dwellings — overhangs, moulded drops, and all — underneath a later external casing. The unseasoned timbers and makeshift clay nogging, which the early settlers were perforce obliged to use, resulted in chinks and cracks opening

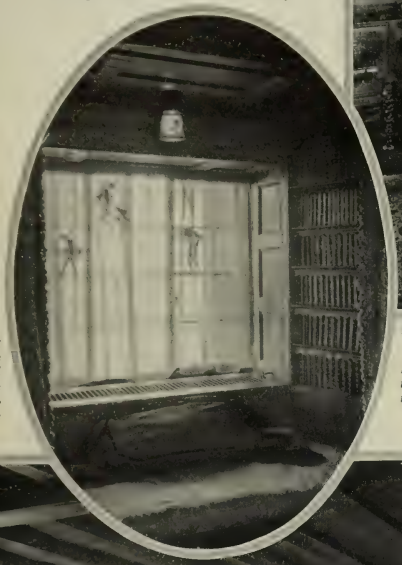
(Continued on page 114)



Photo by J. W. Gillies

Left—Window seat in living room with decoratively arranged bookshelves

Above—Living room detail with fine grille doors set in a stone arch



Extended view of the living room in the Hammerstein home with fine beamed ceiling and stone archway. The antique furniture is singularly well arranged and appropriate to the setting



Photo by S. H. Gottscho

Contemporary Reminiscences

The Queen of Roumania—Does America Hate New York?—The Man Who Invented Jazz

By BURTON RASCOE

IN the current of the news as I write Queen Marie of Roumania is on her way to America in a suite and with a private promenade provided her by a democratic government on the *Leviathan* so that she will not have to mingle with commoners, and time-serving English reviewers are denouncing H. G. Wells for his irreverent remarks in his two-decker novel concerning the attention shown the comings and goings of "meaningless royal nonentities" * * * Hugh Walpole, here on a lecture tour, says that H. L. Mencken is wrong in asserting that British reviewers lambaste American novelists on principle while boosting inferior English fiction; and the Very Reverend W. R. Inge, declaring that America has forfeited Great Britain's friendship, relates that before the war he endeavored to make German publicists see the imminent danger in America's rise in wealth and power, and tried, with other Englishmen, to bring about a coalition between England and Germany against the United States * * * Jacques Duval, a French writer of about the same standing in his own country as a contributor to the *Police Gazette*, writes a newspaper screed in which he says that New York is a "city of abstinence and banality" and that there are "no smiles on the faces of its inhabitants," and the statement is duly cabled and given front page position in American newspapers * * * Kipling publishes a new volume of short stories, "Debits and Credits," the first in several years, and reviewers think it necessary to defend him * * * The two best sellers of the moment, the one in fiction and the other in non-fiction, are "Show Boat" by Edna Ferber, and "The Story of Philosophy" by Will Durant; and literary questionnaires have superseded mah jong as a parlor diversion * * * The fad of the smart set of slumming in Harlem has become passe, since Carl Van Vechten's "Nigger Heaven" made it unnecessary to visit the black-and-white dives to know all about them * * * Llewellyn Powys denounces Professor John Erskine for treating the Greek myth of Helen with levity in his "Private Life of Helen of Troy," forgetting (if he ever knew) that the Greeks from Euripides to Lucian exercised the same privilege and that the romantic conception of Helen as it has pervaded literature for several centuries was the invention of Christopher Marlowe and hence is not Greek at all. * * * Anita Loos's "Gentlemen Prefer Blondes" opens in New York as a play before a house jammed full of persons in the limelight and Miss Loos stays home in bed and sleeps through the première. * * * Jed Harris, described to me by Keith Preston as the most intelligent and most intellectual producer in America, produces a play by John Dunning and George Abbott, called "Broadway" and it is the hit of the season. * * * An exhibition of Seurat's paintings draws a vast crowd of admirers, and Ernest Newman, the English music critic, denounces jazz as the meaningless noise of musical illiterates.

W. W. Lange of Milwaukee has impulses that I take to be wholly charming, noble and spontaneous. He is willing to take a chance and to brighten a poor scribbler's soul with an expected generosity. I had never met him. It seems that he was pleased by some little something I had written about Dreiser, whom he admires, and some time back he wrote briefly to me and I answered briefly in return.

On the day before the Dempsey-Tunney fight, he called me up from the Ambassador Hotel and asked me if I could use two ringside tickets to the bout. I was eager to see the fight, but not eager enough to pay $27.50 for ringside seats, or rather three times that much which the speculators were getting for ringside seats. I accepted with warmth and alacrity. He said he would leave the seats for me at the hotel since he and Mrs. Lange were going down to Philadelphia early, and that he would see me at the fight. Now, though he had found something in what I had written that pleased him, he had no assurance whatever, since he had never met me, that I might not turn out to be a most odious, unpleasant, disagreeable creature, whose very presence next to him at the fight might spoil the evening for him. It sometimes happens; some writers whose work I take joy in, I cannot abide in the flesh, I avoid them like the pest. Mr. Lange, then, gambled with reckless charm on the chances of my being the sort of person he would not mind sitting next to him at a world's championship prizefight. I can't say how the gamble worked out for him; but, for myself, I can say I never met a handsomer and more likable couple than Mr. and Mrs. Lange.

My wife at the last moment was frightened out of going with me on account of the evidences of a coming rainstorm. T. R. Smith and I made the journey by train. Arriving at the Sesqui grounds, we sat on the terrace of the Russian pavilion, waiting two hours for the steak and coffee we had ordered. We could not complain since, so inadequately had Philadelphia prepared for the sudden influx of 130,000 fight fans, we were very lucky to get anything to eat at all. A lone hot dog stand on the grounds was in a constant state of siege by a famished mob. Zoë Akins and Margot Kelly, however, allowed us to squeeze in around the small table they had captured, and while dying for food, we fed the inner man with contemplation of the replica of the Taj Mahal and the tiny building built by the Republic of Cuba that lay across the water of a lagoon. A perspiring gondolier punted his anomalous craft along the waterline of the terrace and an impudent girl, artificially exhilarated, sang some slangy banalities to the strumming of a tiny ukulele to the mild amusement of her male companion and to the obvious embarrassment of more decorous couples in the gondola.

Zoë asked me to carry her coat because it was hot and after we reached the stadium we separated to find our respective seats. When the rain came on she repented of this, for she was drenched to the skin and when the four of us met finally at a place we had agreed upon, I was wearing the fur-trimmed and highly feminine coat in dauntless indifference to the stares of the rain-soaked populace.

The fight was a magnificent and breath-taking spectacle. Before the main bout began and when the lights were flooding the entire stadium, it seemed that an unbroken mass of faintly pink faces stretched upward at a slight angle as far in any direction as one could see, and faded out into the blackness of an inclement night. The stadium lights went out and Klieg arcs threw their white brilliance down upon the square platform on which the two symmetrical and physically perfect young men were presently to fight.

Dempsey looked murderous and agressive. Tunney looked boyishly amiable and unconcerned. Dempsey wound the bandage himself around his left hand—that legal bandage which fight fans say had so much to do with lessening the effect of his old slaughtering punches when his hands were bound in yards of bicycle tape and hardened by a chemical solution. He wound with nerveless patience and care; but when the gong sounded for action, he sprang to the attack like a tiger leaping for prey.

Within less than a minute, Dempsey supporters knew that the bout was not going to be the quick murder they expected. Tunney met the attack and forced Dempsey back on the offensive. After rounds, one, two and three, all of them undeniably Tunney's, that audience was dumb with surprise. Mr. Lange said to me, "This is not the old Dempsey. He is keeping away." I could not resist replying, "But he is not keeping his face away," because Tunney was rapidly altering Dempsey's remodeled features. I had made a small bet upon Dempsey, because it was my erroneous belief that an instinctive killer, as I had supposed Dempsey to be, would be too powerful and merciless for an agreeable and well-read lad like Tunney.

But Tunney had been studying Jung and he knew that the fierce scowl and the frightening tactics of Dempsey were coverings for an inner suspicion of inferiority and he proceeded to obliterate the scowl and to knock Dempsey's block off.

It began to rain during the sixth round. Bareheaded, we all sat with water streaming down our faces. I looked once at the ordinarily dignified and judicial looking T. R. Smith who often looks as though he were about to say imperturbably, "Motion over-ruled" or "Objection sustained." His eye-glasses were misty and the rain ran down his cheeks like a child's tears; he sat with precariously tense excitement on the edge of his camp-chair; his neck was stretched forward and his mouth was agape. The very lovely and animated Mrs. Lange stood on tip-toes, eyes dancing, in order to see over the head of an excited fat fellow who paid no attention to the efforts of those behind him to make him sit down.

The one-sided fight ended with a crowd still too dumbfounded at the outcome to be jubilant. It was an orderly and almost silent crowd that made its way out of the stadium. Thanks to Zoë's coat, I was spared a drenching until we met her. Then thanks to the amazing ineptitude of Philadelphia in making no decent provision to take care of the vast crowd, I was soaked to the skin as we trudged a mile and a half through mud and water before we could get a cab, a street car, a bus or a cup of coffee. And so by special train home, reaching New York at 4:30 in the morning.

MARK Sullivan, writing in the New York Herald-Tribune on "Does America Hate New York" answers emphatically that it does, and proceeds to give his reasons for this hatred. It is a hatred, he says, growing out of

(*Continued on page 116*)



Modern but very effective casement windows used in the home of John W. Heffron, Conn. Arthur C. Holden, Architect

Mr. Walsh is Professor of Construction, School of Architecture at Columbia University

Photo by J. W. Gillies

The Modern Casement Window

Beautiful, and at the Same Time Practical, It Is the Most Picturesque and Convenient Window that has Yet Been Achieved by Man's Ingenuity

By H. VANDERVOORT WALSH

ONE would think there was nothing more to be said about the making of windows, since carpenters have labored over them for centuries. Indeed, ever since the day when the window ceased to be a "wind-dur" and actually served as a protection against the wind, craftsmen have given much thought to their construction. Inventors have tried many types, and thousands upon thousands of improvements have been made. Better glass, better locks and hinges, better shapes to sashes and frames have been evolved each year. In this country, where new methods of doing things are received with encouraging hospitality, many improvements to windows have been patented and put on the market. The modern window as a bit of mechanism for letting in light and keeping out rain, snow, sleet and wind, and yet allowing ventilation, when needed, is about as perfect as anything the human race has developed.

But, in spite of this, there are many improvements to be made. There are no windows yet evolved that have not some serious disadvantages. Therefore, when we study types of casement windows, we notice that they owe their popularity to some of the faults of the common double hung window (the window that has its sash counterbalanced by weights, and which is opened and shut by sliding them up and down). Such windows are admirably suited to our cold winters, and can be equipped with weather stripping, so perfected in design, that little leakage of cold air will be evident, and no water will seep through the cracks. Yet these windows are not ideal for hot days. Nearly everyone sleeping in the second floor bedrooms of a house during the scorching nights of July and August has wondered at the stupidity of a window that could be opened only half way.



Casement windows of exceptional beauty in Mr. Grosvenor Atterbury's house at Shinnecock Hills. Grosvenor Atterbury, Architect

If you long for a window that can be opened on hot nights the full width and height, there are two ways to get it: Have casement windows, or patented double hung windows, which are designed to allow both sashes to slide up and out of sight in pockets.

But if you do not like the rather ugly form of the double hung window (the French call them guillotine windows), then have casements, for they are beautiful in their simplest forms.

If you are tired of sashes that stick in the muggy days, or pulleys that catch the pulley cords and break them, or are afraid of hanging half out of the window to clean the outside, or are kept awake at night by the rattling of the sash in the groove as the wind puffs against the glass, then have casement windows, for they have none of these faults.

Yes, the casement window has many advantages over the double hung window, provided you overlook its own faults. For example, the defects appear according to the way in which they swing, out or in. Nearly every builder, architect and expert will tell you to swing them out, in order to make them weather tight; for when they swing inward, they usually leak, because the water which runs down the face of the sash will drip down on the inside of the frame. The wind, too, will tend to open wider the crack between sash and frame as it presses the sash inward against the locks which have more or less play. So far, no one has invented a method of curving grooves and rebates on a casement window, opening in; nor has a weather stripping been

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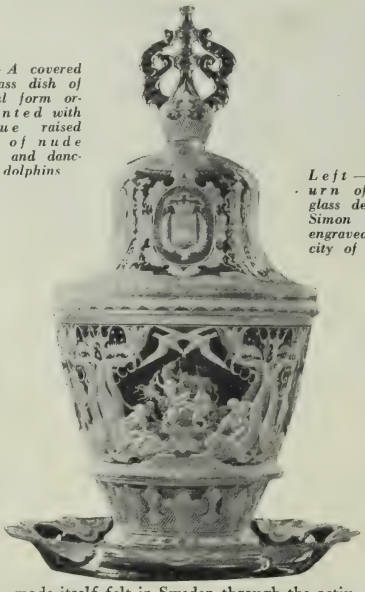
New Beauty in Engraved Crystal Glass

Orrefors Glass Is a Brilliant Product of the Successful Movement in Sweden Which Aims to Unite Art and Industry

By ALMA LUISE OLSON



Left — A covered cut glass dish of graceful form ornamented with opaque raised figures of nude women and dancing dolphins

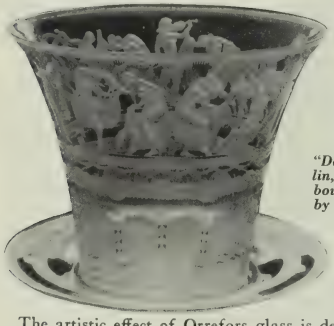


Left — Engraved urn of Orrefors glass designed by Simon Gate and engraved in the city of Stockholm



Right — Covered urn of Orrefors glass of fine proportion and rich ornament

ENGRAVED crystal glass has taken on a new beauty under the hands of a small group of modern Swedish artists whose designs, characterized by a pleasing originality and airy lightness and grace, represent a sharp break with the heavy, conventional ornamentation long in vogue. Ten years ago a little glass-blowing plant at Orrefors, in southern Sweden, was turning out only utilitarian products, such as window panes and ink-wells. Then the plant changed hands. Through the initiative of a man of far-seeing vision, came a swift renaissance, with the result that Orrefors glass is today an object of art, already the delight of collectors. It has been acclaimed by connoisseurs throughout Europe, and promises to be the outstanding feature of the temporary exhibit of modern Swedish arts and crafts which will open at the Metropolitan Museum early next year.

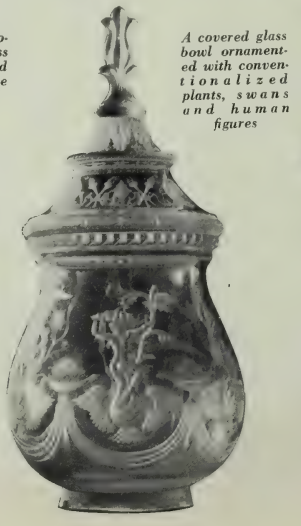


"Dance to Violin," cameo glass bowl, designed by Simon Gate

The artistic effect of Orrefors glass is dependent on no new secrets of the craft. Unlike the Venetian glassblowers of the Middle Ages, who labored on the secluded island of Murano under threat of death lest their skill pass into other hands, the Orrefors group can work openly and joyously. For the fresh impulse that has been given to crystal glass in Sweden is the creative impulse of the artist seeking new and freer means of expression through form and design. There is no mystery except the eternal mystery of "how to the singer cometh the song."

Yet the story of Orrefors glass is epoch-making in its way. It was Johan Ekman, a Gothenburg merchant, who acquired the plant during the World War. At the time, a new industrial movement had already made itself felt in Sweden through the activity of the Swedish Handicrafts Association, sponsoring better taste in household decoration. Its director, Dr. Gregor Paulson, who is bringing the exhibit to New York, had earnestly advocated a close union between art and industry. Recognizing that the machine age is here, and here doubtless to stay, he was pleading for a full use of all the mechanical equipment at hand and an artistic adaptation of the machine-made product.

"Let us no longer imitate the forms of the past," he said, "but let us instead use our superior technical means in developing new ones." Johan Ekman, the new Orrefors owner, was not unconscious of this spirit abroad in the land. Quickly, he seized his opportunity. He invited two artists of promise, Simon Gate and Edward Hald, both in their early thirties at the time, to work in his plant. And so Orrefors glass came into being.



A covered glass bowl ornamented with conventionalized plants, swans and human figures

The early experiments of the artists were with the heavy, many-colored "Grail" glass, where the designs, usually whirling lines and twisted figures, are completed as the glass leaves the blower's pipe. But the process, fascinating as it is to the observer as well as the blower, who shapes the ornamentation by rotation and by the simple tools known to the Egyptians and Phoenicians of old, has its natural limitations. In time both Gate and Hald turned to ground and engraved glass, where their genius has found its fullest expression.



Orrefors glass bowl and plate designed by Simon Gate for Henning Elmquist, Swedish Minister to Finland and later Swedish commissioner at the San Francisco fair. These pieces are unusually fine

In their designs, especially in their use of the nude female figure, they are indebted to an established artistic tradition that had a rich flowering in the Baroque and Late Renaissance style. But their treatment is modern and highly individualized. Simon Gate was originally an illustrator and portrait painter; so it is natural that his emphasis should be on form, form combined with movement. He weaves his patterns closely, too closely at times for entirely pleasing effect. Endless the dance—untiring the breath-



An Orrefors goblet of exquisite shape, designed by Edward Hald, with nude figures and conventionalized aeroplanes as decorations

less chase! The very curve of vase or carafe suggests rhythm to him—the rhythm of motion and repetition of motif. Edward Hald, on the other hand, uses flat surfaces more freely. Design is important purely for its decorative effect. Before he chose glass as his medium, he had studied ceramics and painting on the continent, and had identified himself, as is apparent even in his Orrefors work, with the expressionist group. At his best, he attains an almost classical simplicity.

These artists are assisted at their tasks by expert technicians, both glass-blowers and engravers. Some have had their training on the continent; others have come from the large Kosta plant not far from Orrefors, where glass-making has been a continuous and profitable industry for more than two centuries. In this section of the country, the soil supplies the natural raw materials abundantly. But neither raw material nor technical skill sufficed to turn the eyes of the world from the southern to the northern peninsula of Europe, from Italy, where the craft of glass-making had its beginning, to Sweden, where art has become most genuinely its hand-maiden. It is in this linking of art and industry that Sweden is making its most pertinent contribution to household decoration today.

No less than one hundred Swedish exhibitors, including artists, architects and manufacturers, participated in the International Exposition of Applied and Decorative Arts held in Paris last year. Their triumph was little short of spectacular—thirty-five grand prizes, three *hors de concours* diplomas, thirty-five honor diplomas, forty-six gold medals, thirty-nine silver medals, thirteen bronze medals and thirteen honorable mentions. Furniture, textiles, glassware, pottery, porcelain, book binding, wall paper, jewelry, iron work and electrical fixtures were represented in pleasing and tasteful exhibits, which, taken together, easily surpassed those of any other country at the Exposition. Though only a decade old, the new Swedish industrial arts and crafts movement, in all its important phases, is an outstanding success.



Two Orrefors crystal bottles richly ornamented with engraved stoppers

Even long before this time, the significance of the new Swedish art movement had been stressed by art lovers and critics at home. Practically every year since 1916 exhibitions have been held in Stockholm, Gothenburg and Malmö, as well as in import Norwegian centers. And not sooner had Orrefors glass been placed before the public than its fame spread to England, Denmark, France, Holland, not to mention Italy, the home of the glass industry. So great progress had been made at the end of five years that Eric Wettergren, curator of the Swedish National Museum, in Stockholm, then asked enthusiastically, "With conditions as they are, may we not dare to hope that its position is assured and that the eternal plaint about the unsuitability of objects of beauty for daily life will be sung more pianissimo in the future among those whose ideals are determined by the principles of 'sound business'?"



Decanter and wine glasses richly engraved from Baccanalian design by Edward Hald

Commenting on the fact that the new impulse within the glass industry had come from the outside—as already mentioned, both Hald and Gate were painters before they took up their new work—Dr. Wettergren pointed out that a parallel situation existed in the other arts and crafts. "Gate and Hald are two of the many illustrations of the fact that it is the 'outsider' who is responsible for the development of the modern industrial art movement. The whole European renaissance of the eighties and the nineties, as well in architecture as in applied arts, was brought about by men who originally were painters; and with us the furniture industry has had its strongest new impulses from architects who are primarily designers of houses. It goes without saying that this fact is responsible for the general lack of stability and the ignorance of the special technique in question that have been evident in the *art nouveau;* but it is equally certain that this was the only way to get out of the ruts and to escape the stifling routine that brought the old craftsmanship to an end, and yet did not have the strength to create a new industrial culture. Such danger the present generation of workers has recognized, and as a consequence, the artists have delved into the study of the craft in question and into its technique with greater determination than their immediate predecessors."



Punch bowl of engraved glass with opaque design beautifully raised

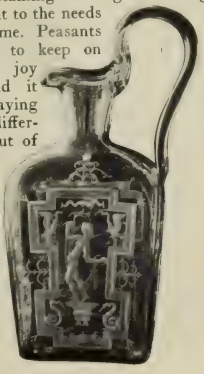
Other household arts and crafts were not far behind the glass industry in taking the forward step. Century-old porcelain and pottery plants, such as those at Rorstrand and Gustafsberg, joined with Orrefors and Kosta (another glass factory working in the new manner) in the revolutionizing experiments. For the famous blue Gustafsberg ware, the artist William Kaage has been evolving more tasteful designs than the old familiar ones. Large furniture factories began to engage architects of prominence to introduce changes in their products, with the result that today a home pleasingly furnished along the lines of new and simpler designs is within the reach of the average man of moderate means. Pewter, brass, iron—in short, every material adapted to household use and decoration—has emerged with greater beauty in the completed product because of the sincerity and stability of the modern art movement.



Decanter both engraved and carved, a circle of nude figures of exquisite grace forming the main decoration

In its glass and furniture and other industries, Sweden borrowed originally from the continent. But it has one craft—weaving—that is indigenous, as indigenous to Sweden as it is to the Orient or to the Near East. Its development is a story in itself. Its importance, however, in relation to such developments as Orrefors glass or to the new art movement as a whole lies in the fact that for centuries it has been the outlet for artistic expression of the peasant class. A few years ago the Swedish Handicrafts Association launched a widespread movement to preserve the old tapestries before they suffered loss or destruction. Up and down the country, from one province to the next, the local groups worked. The collections revealed amazing originality in use of color and design. The aim was not alone preservation but the hope of retaining weaving as a living art and adapting it to the needs of the modern home. Peasants were encouraged to keep on creating for the joy of creating. And it goes without saying that something different must come out of a country where a large part of the population gives itself to active interest in art, to evolving

(Con't. on page 96)



An engraved wine pitcher of opaque and transparent glass

Marvelous Reproductions at Art-In-Trades Show

Exhibition Demonstrates How Successfully Our Modern Craftsmen Uphold the Best Traditions in Furniture and Cabinet Making

AT the Fifth Annual Exhibition of the Art-in-Trades Club at the Waldorf-Astoria this fall, twenty-three completely furnished rooms were shown. One's first impression was that of permanence, for it was difficult to believe that these solid rooms, some with woodwork which apparently bore the marks of age, had been hastily constructed on the roof of the hotel. They looked as if they had been there for years, and would continue there for an equal period of time.

The outstanding feature of the exhibit were the marvelous reproductions of old furniture made by American furniture and cabinet makers. The great objection to antiques lies in the fact that ordinarily they are not suited to the conditions of modern life. They were made in a day and age when steam heat, and its effect on furniture, for instance, was unknown and in our modern hot-house atmosphere they often show the strain. The reproductions are made of native woods, and are suited to the exigencies of our climate and the conditions of our homes. And in beauty of line and design, in richness of finish, they are easily the equal of the best in antique furniture. The exhibit is a striking example of what our present day craftsmen can accomplish.

Although the Twentieth Century Gallery, designed to strike a purely American note, was given the first room and was apparently considered of great importance, the most distinguished room in the Exhibit was easily the French Drawing Room, designed by E. A. Belmont, in collaboration with Jacques Bodart. The color and patine of the wall is an almost perfect reproduction of a room in an old French chateau. Looking at this wall, with its fine paneling, it is almost impossible to believe it is not the original.

The same holds true of the furniture. At first glance, one takes it for granted that every piece is an original, dating back to the elegant days of Louis XVIth. There is one walnut table, with a leather top, which is an original of the Bodart collection and one or two other pieces are old; but in the main, the beautiful tables, chairs and period commodes are reproductions of old pieces made in France by Mr. Bodart.

The Louis XVIth mantel, made of beautifully carved white marble, painted to the tone of old ivory, framed again in soft grey marble, is extraordinarily lovely. The iron facings and firebacks are true to the period and have all the appearance of the originals. The mantel is surmounted by a Louis XVIth Trumeau. At the sides of the mantel are a pair of Louis XVIth Marquise in exquisitely carved painted wood, taken from a famous private collection. In contrast to these, but a part of the same group, are a pair of simple Louis XVIth Fauteuil.



The Hispano-Moresque Room, designed by the Tiffany Studios, was suggested by early specimens at Cordova and Granada, and especially by the Great Mosque at Tlemcen, Spanish Algeria. A stencil pattern has been worked out to suggest a beamed ceiling and the furnishings are original pieces from a palace in Barcelona

Across the room, facing the fireplace, is a carved walnut Louis XVth canape and two interesting tables, one in walnut with a leather top, an original from the Bodart collection. To complete this group are a pair of wide seated, broad medallion back painted arm chairs, copies of a model of the epoch. The whole atmosphere of the room is one of dignified luxury and elegance, combined to an amazing degree with a feeling of livableness.

The Spanish-Moresque Room, created by the Tiffany Studios, is an arresting and extremely beautiful room. It was suggested by early specimens at Cordova and Granada and especially by the Great Mosque at Tlemcen in Spanish Algeria. It is a great, square room, high ceilinged, with a stencil pattern to suggest a beamed ceiling. The colors in the ceiling are a deep blue and gold, giving the effect of a night sky. At the end of the room just below the ceiling are two sections of perforated grille. Mr. Tiffany designed this grille, and the three slender columns which support it. The side walls are decorated with a stencilled floral motif which carries out the perpendicular lines in the ornamental grille.

The furnishings are original pieces said to have come from a palace in Barcelona and are typical examples of the Spanish woodworking craft, showing as they do a marked Moorish influence. Particularly noteworthy in the room is a splendid, heavy old table, and a pair of old walnut chests, called in Spanish "Arcons". The 16th century rugs, with yellow predominating in their color, are as fine as any we have seen. The weaving is typically Spanish and the design shows a clever adaptation of oriental motifs.

A fine example of the period is the late Colonial dining room for which Erskine-Danforth has loaned the interesting 18th century furniture. The Seymour sideboard represents the best of American cabinet making of the late eighteenth century, the classic period of American design in furniture based on the work of Sheraton, Hepplewhite and the brothers Adam in England. The sideboard came from Seymour, Connecticut, and is particularly interesting in its application to the modern home because of its size and scale.

The Sudbury dining table is constructed in three parts and can be extended by the insertion of a table in the centre. The original is in one of the great private collections of this country and is unique because of the attractive shaping of the top, the beauty of the inlay and the delicacy of the tapering posts. A Sudbury shield back arm chair and side chairs are used in the room, the originals of which were purchased by Henry Ford for his collection of Americana at the Wayside Inn at Sudbury, Massachusetts.

The interesting corner cupboard takes its name from the Harris House in Salem, Massachusetts, from which the original came. The original was attributed to McIntire in design and workmanship and is of the American Hepplewhite character. The construction of the astragals in the glass doors, the beads around the drawers and doors, the



A section of the Great Living Hall, showing the windows fitted with wrought-iron grilles in which the influence of Persian design is very apparent. The windows, designed and executed by G. Owen Bonawit, are of the bull's eye type, designed for a special lighting effect, each rondel being of a slightly different color, with yellow predominant

inlays and, in particular, the use of rare San Domingo crotch mahogany makes this an outstanding bit of 18th century American furniture. The finials of bronze and steel are careful reproductions made in England. The curved corners return to the wall in such a way that the cupboard may be used in almost any type of room. It is interesting to notice also that the corners are great posts of San Domingo mahogany running from the top to the floor in a single piece of wood—an unusual bit of cabinet work.



Photographs by F. M. Demarest

The Duncan Phyfe dining table in the Early American Dining Room is laid with an exquisite cloth from James McCutcheon & Company, silver from George Jensen and moonlight glass from the Corning Glass Works. A rare Oriental rug, loaned by Costikyan & Company covers the floor



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(Continued on page 100)

Your Business Problems as a Home-Builder

What the Home-Builder Should Know About Exterior Walls, with Illustrations of Various Interesting Modern Building Materials. Number Two of a Series

By C. STANLEY TAYLOR

AN important phase of the home-builder's investment problem is to make correct decisions on the character of the major structural divisions of his house. This is the first of several non-technical but comprehensive discussions of dependable materials and construction methods for important parts of the building, such as exterior and interior walls, roofs, windows and floors.

Probably the most efficient approach to an analysis of this subject of exterior walls for modern dwellings will be to determine what functions such walls should be expected to fulfill. These may be enumerated as follows: First, the architectural function, in which the exterior surfacing of the wall plays its important role of color and texture, offering a tremendously important contribution to the pleasing appearance of the completed building. Second, is the structural function which requires the exterior walls to be built in such a manner that they will carry safely most of the weight of the house and its contents. Third, is the protective function which is threefold: to resist penetration by water; to minimize the passage of heat and cold; and to resist the communication of fire from exterior sources of conflagration. Fourth, is the economic function which is long endurance without physical and aesthetic depreciation, and with minimized maintenance costs.

This subject is thoroughly complicated by the fact that there are a number of building materials, and several methods of exterior wall construction, with numerous combinations of each in standard practice today. Therefore, we can probably best apply the functional tests by describing, first, how exterior walls are built; then, the methods and materials of wall construction, irrespective of surfacing; and, finally, the exterior surfaces in their elements of texture, color, pattern and durability.

The general construction of exterior walls is usually carried out in four stages. First, the footings; second, the foundations; third, the structural walls; and, fourth, the exterior surfacing. The footings are broad bases, usually cast in portland cement concrete, on which the foundations rest securely. Foundations, obviously, must be of masonry construction. For this purpose stone, concrete, common brick, concrete block or heavy clay tile may be used. As the foundations are built, the basement window frames of wood, or preferably of steel, are set in position. Provision is also made for coal chutes, flues, chimneys, etc.

When the foundations have been built up to the established grade of the house, the construction of the walls really begins. If the walls are to be of masonry, they will rest directly and be anchored on the top surface of the foundations. If they are to be of frame construction, heavy flat timbers, known as plates, are laid along the tops of the foundations and securely anchored in position. On these plates the wood framework of the wall is erected.

Thus far the home-builder has had but little choice or control. Naturally, he will make certain that the mason contractor is reliable and about the only question he will have to decide is the matter of placing a drain around the outside of the foundation base as illustrated. This should be done in practically every case.

The selection of the structural materials and methods for the exterior wall is highly important in view of the requisite functions outlined earlier in this article. Following will be found a brief definition of the principal and dependable methods of building walls:

Portland Cement Concrete Block. These units are hollow masonry blocks of varying sizes, depending on the thickness of the wall. Eight inches is a minimum and satisfactory thickness. Twelve inches is better and very often required by local building codes. (Be certain about this point in your locality.) These hollow blocks, having one dimension, the thickness of the wall—for instance, 8″ x 12″ x 12″—are simply built up with portland cement mortar. They have a rough sur-

An excellent example of "skintled brickwork"—common brick carefully disposed in rough texture



An exterior of surprising beauty may be achieved by careful architectural design, employing several materials—in this Elizabethan exterior one finds face brick, limestone, rough stucco, half-timber pattern work and heavy hewn timbers



Face brick in various colored forms with accentuated white mortar joints offers a very attractive pattern for an English cottage type house



SATIN DAMASKS

assume new importance in decorative art



Interestingly modern in conception is this lovely damask that comes in soft mellow shades with its very interesting design richly interwoven in silver



A floral pattern typically Louis XIV in design is developed in gold thread on a satin background of blue, walnut, mulberry, green or black

FOR CENTURIES damasks have been cherished as among the richest, most splendid of all decorative fabrics.

In the far-famed ages past, when monarchs built palaces worthy of their high estate and hung them with the finest fabrics that could be made, damasks found preeminent favor.

Likewise today, in furnishing our own homes, decorative art again turns to these lovely damasks that breathe forth from every fold an air of luxury and beauty and culture.

SATIN damasks combine satin and taffeta—taffeta patterns on a satin background or the reverse. They may be of one single color, contrast being gained simply by the combination of the taffeta and satin weaves. Or they may be created in any combinations of two colors or shades that may be desired.

Further interest may be attained by the introduction of imberline stripes, the moiréing of the ground or the use of various yarns—silk, rayon, linen, cotton, wool—in different proportions.

FOR draperies, for upholstery, for wall coverings, nothing could be more distinguished than the wide range of Schumacher satin and other equally lovely damasks which your interior decorator, upholsterer or the decorating service of your department store will gladly show you.

"Your Home and the Interior Decorator"

Fabrics such as these can give your home real distinction and charm, if rightly used. How you can, without additional expense, have the professional services of an interior decorator for your furnishing problems is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

Attractively and richly illustrated in full color, it will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. B-11, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

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Left—A Colonial exterior of wide board siding—all exterior trim is of wood



Right—A Colonial exterior of white painted shingles, laid in straight portions with heavy shadow lines at the butts

face, ideal for adherence of stucco. This makes a strong wall, meeting each of the functions of fire-safety, good insulation as insured by the dead air spaces of the cells in each block, and, of course, represents a good permanent type of masonry construction. This is an economical type of wall. Furthermore, it makes a good looking wall.

Common Brick. This may be the usual brick construction, eight or twelve inches thick, of solid brick. Special types of hollow walls have also been developed in common brick construction, providing both the feature of insulation and a definite saving in the amount of brickwork required. A very attractive wall may be achieved by the use of "skintled brickwork", which is common brick carefully disposed in rough texture.

Stone. As the material of which these walls are built also provides the surfacing, and as there are many kinds of stone, there occurs a considerable variation in this classification. For instance, the walls may be built of field stones, which are the smooth, rounded glacial deposit stones abundant in many neighborhoods. Rough, broken stone may be used as it comes naturally, or it may be roughly dressed, squared off in various oblong forms. Again, for houses more formal perhaps, there are the quarry products—limestone, granite and marble—each with its inherent charm of texture and color. Stone walls are built from 12″ to 18″ in thickness.

Hollow Tile. This term designates a type of construction similar to that already described for concrete block, but in which the materials used are hollow burned clay tile. They form an excellent base for stucco or brick surfacing. They meet every required function. They may be used in the construction of the English cottage type, where rough textured stucco it used with half timber and wood gables.

Frame (Wood). This construction consists of a series of wood studs (vertical members) erected about two feet apart, story height, and braced diagonally. Nailed to the studs are the sheathing boards, making a complete covering of wood. The sheathing is then covered with waterproof building paper, over which the exterior veneer is placed, which may be of brick, stucco or wood, as later explained. This is an economical type of wall in first cost, but does not meet the functional requirement of fire



Left—Exteriors of crude quarried stone have a distinctive charm, particularly when trimmed with brick and wood as shown



Right—The exterior wall here is built of rough stones laid in cement plaster in a pattern often termed rubble stone finish

The Master's Room



New York Galleries, Inc., Decorators.

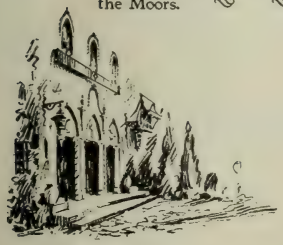
IN the furniture and decorative arts, as in the architecture of historic countries, the customs and manners of the people are eloquently expressed in line and structure, color and ornament.

¶ This very fact lends vivid interest to the architecture of the Old World, and to its furniture a charm beyond mere utility.

¶ Thus, while Spanish furniture of the XVI and XVII Centuries was distinguished by a severely simple dignity that bespoke a nation of warriors, the touches of barbaric ornament and brilliant color enlivening those beautiful old pieces remind us that Renaissance Spain had not yet freed itself from the Oriental influence long before fastened upon the Peninsula by its Pagan conquerors, the Moors.

¶ Sturdily fashioned of thoroughly seasoned walnut of a peculiarly rich quality, and ornamented after the colorful Moorish manner, there was a distinctly masculine feeling about the furniture which reflects the austere tastes of the Renaissance Spaniard and arouses the appreciation of the twentieth century man of affairs.

¶ The interior sketched above is but an echo of the fidelity with which this organization of decorators and cabinetmakers has caught the spirit of this and other eras. Whether one's interest lies in the present trend toward the architecture and art of Old Spain or in any of the other great epochs, the quest for the furniture and each decorative detail may well begin and end with a visit to these Galleries, where treasures of the past are grouped with hand-wrought reproductions in scores of delightful ensembles.



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Madison Avenue, 48th and 49th Streets

safety, or fully that of permanence.

There are several interesting variations in this method of construction, particularly when stucco is to be used. For instance, there is "back-plastered metal lath" construction, in which metal lath takes the place of the sheathing, and the stucco is applied and keyed directly to it. There are also several patented forms of wood or wire lath, which come already mounted on building paper ready for nailing to the studs and stuccoing. These special systems of construction should be carefully studied by the home-builder, and unless recommended by a good contractor and backed by a manufacturer of national reputation, they should be avoided. Experiments do not pay.

In this connection, and because more often used over wood framing, the subject of insulation should be given some careful consideration. The insulation idea is simply this: In colder climates, any house is a better house if it has an extra blanket. In other words, it will conserve both heat and comfort if there can be incorporated in the outside shell one layer of material which strongly resists the passage of heat or cold. There are three practical forms of insulation: Cork sheets, about one inch thick, used as sheathing; composition boards of gypsum, sugar cane or wood fibre, used similarly; and patented quilting materials which are nailed over the sheathing. For added comfort and heating economy, these insulating materials may also be applied on the inside of masonry walls, though less necessary where there are ample air spaces provided in the construction. The use of some insulating material or method is strongly recommended.

As the exterior walls are built, provision is made for the window and door openings, and their frames are set in position. This subject, together with that of waterproofing around exterior openings, will be discussed in a later article on windows. For each opening there is provided a sill across the bottom and a lintel (supporting member) across the top. Sills and lintels are built in of wood, or as precast reinforced concrete members.

Finally, along the tops of the walls, whatever their type, are laid the roof plates to which the structural members of the roof will be anchored for support. Thus the walls are built, ready for the final surfacing which after a few generalities will be discussed in some details. The general deductions are these:

None but a masonry wall can meet all of the really important functional requirements set forth in the first part of this article. Wood construction is the cheapest of all, however, and if veneered with stucco or a course of brick, much of the external fire hazard is defeated. Common brick walls cost very little more than wood. Just above these in cost are the walls of concrete block or clay tile. Here is no variation in the standard law of quality—the better the wall the more it costs because more human energy has been devoted to its production. Any of the types of construction outlined will serve the home-builder's purpose.

We come next to the most complicated and most difficult division of this subject—the selection of exterior materials and their patterns, colors and textures. It is impossible here to cover the range of architectural styles and requirements for exterior walls. That is being done elsewhere in this publication. We may, however, present the physical range of materials and methods, reinforced by illustrations and with some pertinent facts.

The exteriors of modern dwellings may be finished using the following briefly described materials and methods:

Wood Exteriors. Painted wood exteriors, in shingle or siding form, have long been known to the public and require little explanation. They are probably less expensive than any other type. They should be used only after carefully considering the functional

(*Continued on page 94*)

Typical English cottage exterior wall—rough textured stucco with half-timber pattern and wood gables





An excellent example of rough texture stucco exterior



A smooth stucco exterior wall with trim in random brickwork

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Every Article Guaranteed

Casement Windows—(*Cont. from page* 61) designed which will keep out the weather after the frame has been shrunk by the drying action of steam heat, and the sash warped out of true by dampness on the outside, and dryness on the inside. Even the manufacturers of steel casement windows urge the use of casements opening out, even though steel windows do not warp or shrink like wood. They believe the difficulties of keeping out the weather are practically insurmountable.

By contrast, Mr. Ernest Flagg, architect, one of the ardent advocates of casements opening inward, calls attention to some serious faults of casements that open out. They are hard to clean. If left open and a sudden windstorm comes up, the hardware that holds them out may slip, and they will slam to, cracking the glass. Then if you screen them, they are difficult to operate, since the screens are on the inside and in the way. Either the screens have to be hinged, or made to slide in a groove, or arranged so that they roll up, when one opens and shuts the window. Special hardware—usually of clumsy design, however—may be used which will operate them through the screen.

Certainly, these seem like formidable arguments against the casement that opens out. Mr. Flagg proposes the type of inward swinging window, shown in one of the drawings. No attempt is made to keep out the water in these casements. It is allowed to leak in and is gathered in grooves in the frame; led down to a gutter in the sill, and then is spilled out of doors again through weep holes in the sill. This principle of design works, in spite of all the ridicule that has been flung against it by the experts. I have put it to a very severe test on a wind shield on a boat, against which the rain beats as it never does against a window. The water does not leak through, for it is allowed to get through the crack and then is led away and out again, for water can be led better than it can be resisted.

Now, when casements open in, they are easy to clean, the screening is on the outside and is never moved, and the hardware to operate them is simple. They need not take up much space in the room, if the sash is made narrow. Simple drapes do not get in their way, and roller shades may be fastened to the top of each sash.

Yet most architects and builders advocate the sash that opens outward. They insist it is more weather resisting and, in general, they are right. This demand has stimulated the invention of ingenious hinged screens, sliding screens and rolling screens that can be moved aside to open and shut the window. Clever and efficient hardware is manufactured which will operate outward swinging casements through the screens, eliminating the necessity of moving away the screen. Nearly every fault can be overcome by some patented device.

Now, too, with the very excellent steel cash and frame, costing but little more than wood, few arguments are left against using the casement window. Indeed, the metal casement is an ideal window, for the maximum amount of light comes through, since sashes and frames are very small as compared to wooden windows. No sticking of windows is experienced in damp weather, as with wood, nor do cracks open up when the steam is turned on. Substantial, attractive and practical, the steel casement window is growing more popular as its merits are known. Just as the steel body of the automobile is superceeding the wood body, so the steel casement window will take the place of the wood window in the future home.

The joints between sash and frame are ground to fit tight, thus eliminating the necessity of having weather stripping, which is needed on wooden windows that shrink, and open the crack.

Corrosion, it is true, takes place in all steel windows in houses located near the salt water of ocean or river, but copper-steel may be used at slightly more expense. Inland, the corrosion problem is really a matter of care. If the windows are kept well painted, they will not rust. Then, too, most manufacturers use bronze to make the critical parts of windows, as for example, sill-weather bars, gutters to collect water of condensation, and the hardware.

Corners are welded in the best windows, making them strong in resisting weather; and sections are made of solid steel instead of smaller members, for eventually rust will force the latter apart.

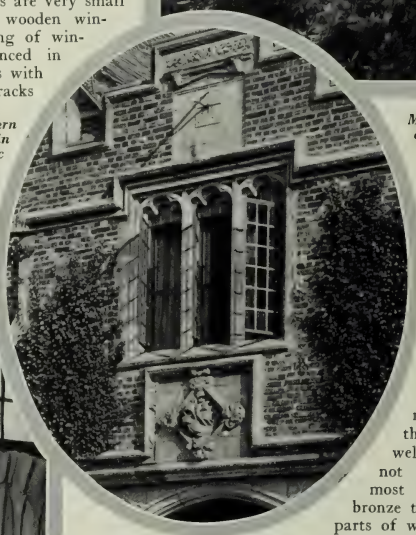
Water of condensation on the inside may drip down on the lower rail of the window and start corrosion, but nearly all windows can be equipped with bronze gutters to collect and drain off this water. The bigger the window, the more need there is for this gutter.

Some manufacturers make much of the number of contacts which their sash makes with the frame. One type has three points of contact. This, undoubtedly, is a good feature, since the greater the number of baffles against the weather, the tighter will be the window. However, windows having only two points of contact are by no means leaky.

(*Continued on page* 108)



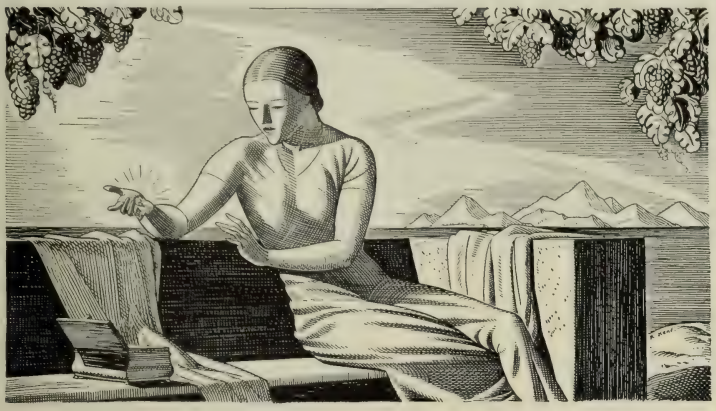
Modern casement windows used in a stone house, the residence of R. V. Jones, Bronxville. Lewis Bowman, Architect



A group of modern casement windows in a picturesque Gothic setting in the famous home of Stuart Duncan at Newport. John Russell Pope, Architect



Well draped casement windows in a charming house at Riverdale-on-the-Hudson. Dwight James Baum, Architect



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This charming Colonial house on the St. Louis Country Club grounds has silver gray sidewalls and a rich moss green stained shingled roof. Edward G. Giesler, Architect

"Old Time" Roofs for Modern Homes

Some of the Newest Roofs Planned in this Country Have the Effect in Color, Texture and Outline of the most Beautiful Old Roofs to be Seen in England or on the Continent

By **E. B. ALLEN**

IT is only a natural human desire to have a home new, yet somehow, a newly built house to be really "home" demands something to soften, or offset, the glare of newness.

Much in this line can be accomplished in the type of design, but even then it is essential that the roof and walls be of materials tending to soften the newness into a homelike atmosphere. These results can be accomplished through the artful use of various materials but perhaps best of all through the use of wood shingles stained in appropriate colors, which give the effect of having been weathered by wind and rain.

Of late years, stained shingles have achieved a well deserved popularity as a building material that readily lends itself to every whim of the architect or home builder. There is the lovable old English thatch straw effect roof; the roof of variegated or solid colors—straight line exposure; picturesque jagged lines obtained by staggering the shingles—and other treatments that in the end contrive to make the roof one of the most inviting decorative features of the building.

Almost the same is true of the use of stained shingles on the sidewalls, where beauty of line and detail can be enhanced through laying the shingles in any one of many different styles. For the Colonial style, either Dutch or English, the heavy butt 24″ shingles are used—laying them with a wide exposure of 10″ or 11½″ and finishing them in true white wash effect. When straight lines are too formal, softness may be secured by laying the sidewall shingles slightly out of line, thus giving the charming irregular effect of old world shingle roofs.

The shingle covered cottage or pretentious country home seems always to hold a delightful hominess that is sometimes extremely hard to obtain through the use of other building materials.



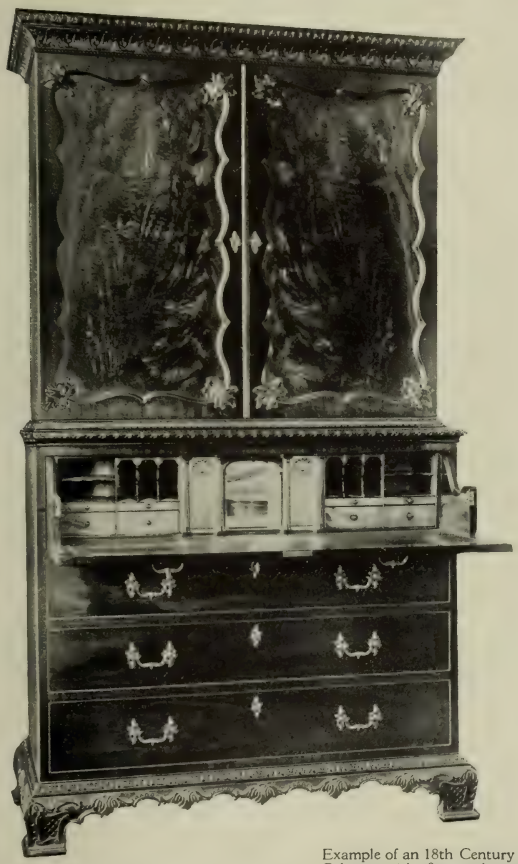
Although the roof of this stone house has the charm of a little cottage set back from a Devon lane in England, it is a house owned by Mr. John G. Kuehnle in Iowa and its picturesque quality is largely due to its stained shingle roof, straw color, which dips well over the eaves, as would the roof on a Tudor house in Devon. J. F. Leitha, Architect

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This house of old-fashioned charm is built with white stained shingles and a roof of variegated green stained shingles. It is a model home in Wichita, Kansas, designed by Schmidt, Boucher & Overend, Architects

Color is playing a far more important part in making our modern homes delightfully attractive than was ever dreamed of a generation ago. Then, it seemed to be considered a matter of course that the roof must be a dull drab shade, lending nothing to the color scheme of house or surroundings. But, in recent years, color has made its appearance on the roofs of our homes—color which secures perfect harmony or definite contrast—sometimes so definite a contrast as to be really startling. But even in such cases, the blending angle at which the roof meets the eye readily allows of radical departure from conventional color treatment, creating effects at once unique and satisfactory.

There is almost no end to the various color schemes offered through the use of stained shingles on roofs and sidewalls. For roofs to contrast or harmonize with walls of silver or weathered gray, brown, pure old whitewash finish, cream or ivory, one finds delightful shades of green, brown, red and even blue either in solid colors or several variegations of any one or several colors. The random width and soft toned, transparent colors of wood shingles provides, in these color treatments, a happy absence from any "patterned" or "patch quilt" appearance so often noticeable on variegated color roofs of materials which, when laid on a roof, present color spots all exactly the same size.

The secret of securing a stained shingle roof or sidewall that will last a generation is to be sure the shingles are all "edge" or "vertical" grain and applied with good nails. There is as great a difference between good and poor grades of red cedar shingles as there is in clothes. The poor grade of shingles contains knots, "slash" grain and other defects that allow them to warp or curl after a few years of service. On the other hand, all edge-grain, red cedar, stained shingles will not curl or warp but will receive and hold the stain evenly and last a lifetime.

Another very important matter is the one of nails. Far too often good shingles, capable of giving long time service are applied to roof or walls with cheap nails that in ten or fifteen years rust away, placing the shingles at the mercy of the first strong wind. Good zinc-coated nails that will not rust should be used to insure a durable, lasting stained shingle roof or sidewall. Stained shingles of strictly edge grain quality treated with good colors are manufactured by several reputable stained shingle companies.



Quaint Colonial house, the side walls of white stained shingles and the roof covered with interesting blue stained shingles. Simpson Parkinson, Architect

The coloring and creosoting of shingles is an industry by itself and it is always far more satisfactory and economical to secure stained shingles put out by these manufacturers than it is to have the shingles stained on the job by the local contractor.

In the use of any building material, cost is naturally an im-

(*Continued on page 98*)



On the Hadley Estate at Englewood is this fascinating modern cottage. Sidewalls are grayish brown stained shingles and the thatch roof is stained shingles in three shades of straw, one of brown, one rose and one of green. The effect is most interesting. B. Halsted Shepard, Architect



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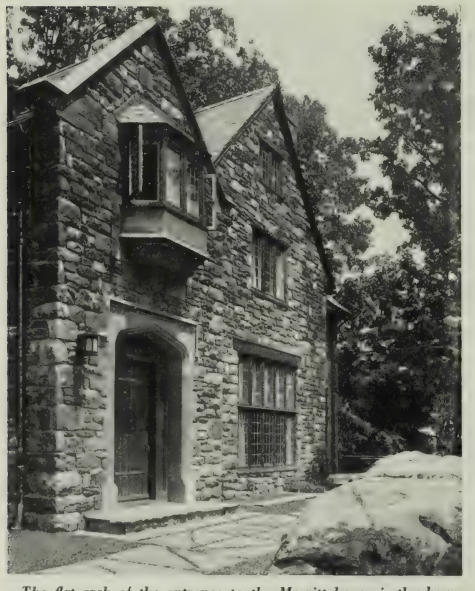
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The Fine Stone House of Dr. Arthur H. Merritt

This Delightful Example of Modern American Stonework at Fieldston Is Particularly Well Suited to the Landscape Both in Architecture and Building Material



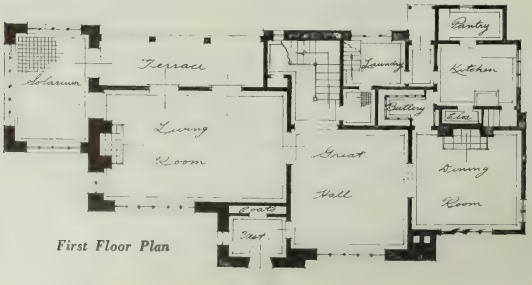
The flat arch of the entrance to the Merritt house is the key note of its Tudor character. Yet its simple repose contains much of the spirit of a Greek Idyll

This Tudor home was constructed of the rock blasted out of its foundation. An interesting use of gables and high chimney has been effected to contrast with the broad flat surface of the walls and the horizontal lines of the rock

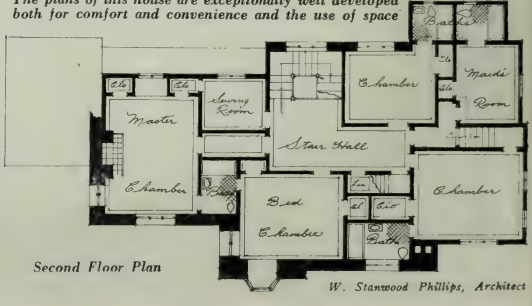


The Queen Anne Chinese lacquer chairs, gate-leg table, and stairway clock of this interior indicate how the Merritt home is furnished

The plans of this house are exceptionally well developed both for comfort and convenience and the use of space



First Floor Plan



Second Floor Plan

W. Stanwood Phillips, Architect



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Where the design of a house calls for areas of unbroken wall surfaces, as in the Ft. Wayne residence illustrated, the beauty of Indiana Limestone is so evident. The smooth texture of the finer grained stone is seen here to excellent advantage.

Indiana Limestone is always effective when simply used. Being beautiful in and of itself, it does not require much ornamentation. When enrichment is desired, this stone can be readily carved most elaborately with the assurance that its carving will stay crisp for generations. The excellent state of preservation of the fine carving of the W. K. Vanderbilt residence in New York, constructed over forty years ago, is an example of its weathering properties.

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The Basque House

(*Continued from page* 43)



Basque living-room with interesting decorations found only in that part of the country

will always keep its contents dry. Festoons of peppers, and long brown candles made of resin hang side by side. A small oil lamp is prepared against the coming of dusk. Beside it is a boat-shaped lamp, on an ingeniously notched stand, which permits it to be raised or lowered as the cook requires the light to be shifted for her work. Primary in importance among the cooking utensils on the hearth is the huge copper pot used only for such celebrations as a wedding, or a First Communion, or a family reunion, when whole chickens are stuffed into its capacious maw to produce, blent with vegetables and herbs, the most succulent of pot-au-feu.

When chickens are to be cooked they are placed on a spit in front of the fire. The spit is connected with a contrivance of weights and ropes on the wall, so arranged, that the weight of the fowl pulls a rope which causes the spit to turn, bringing the chickens to an even golden brown without trouble to the cook. The andirons terminate in metal holders where bowls of soup or milk can be set.

The living room,—when there is one other than the kitchen,—contains the buffet, a noble piece of furniture without which no Basque home is complete. The upper half is open, finished across the top with a well-carved scroll, and is devoted to the plate rails for the display of the china with blue and red and green flowered patterns. The lower portion is a cupboard where linens and household supplies are kept. The panels, large surfaces of beautifully polished dark wood, have a simple carved design that follows their general outlines. The table is of the same variety found in the kitchen, and has a coarse hand woven cover striped in brilliant colors. Here, too, are a tall clock and the ship models, heirlooms carved by the fishermen of past generations.

There is a peace and tranquility in the bedroom, the result of the same simplicity which pervades the rest of the house. The bed, with its wooden spindles, has a spread, part of the family weaving, usually in the favorite combination of blue and white. The oldest beds have canopies of the same material as the spread, or sometimes a rug is hung on the wall to break the hardness of the white surface. Spindle-backed chairs to match the bed, and others with slat-backs and rush bottoms, are placed here. A table, a wash basin, a mirror and a low cupboard, having the same paneled carving as the buffet in the living room, complete the necessary furniture. As for decoration, enough is given by the bright colors of rugs and curtains and the flowers in pots on the window sills; by the vase or jar standing in a niche of the wall; by the pictures of the Madonna and the Holy Family; and by the holy water font and rosary hanging beside the bed.



Quaint bedroom with mighty wood and iron doorway and bed draped with native fabric



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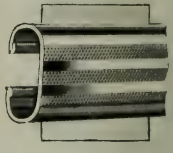
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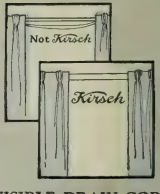
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English Cottage Homes We Like

(*Continued from page 56*)



Another Elizabethan cottage at York Hall

strips of lead. These windows, doubtless extended to the ceiling, which was probably low, and showed the rafters and the heavier timbers which constituted part of the frame work of the house fully exposed, the spaces between the timbers being plastered.

Various other sizes of casement windows are employed in this interesting style, including occasionally very large studio windows used in two-story living rooms.

Roofs and roof lines for English cottages are particularly interesting because of their unusual character and extensive possibilities. While some old English cottages are built with low roofs, the Norman influence is very often found in the introduction of high peaks at least on part of the house. This results in one or more high pointed gables, which offer very interesting possibilities for architectural treatment. These gables are usually finished with the exterior masonry surfacing selected for the house, but often the top of the gable will be finished in wide boards left unpainted or treated to simulate age. The windows in such gables are carefully disposed to give the necessary balanced appearance.

The roof covering is usually of a thatched or rough shingled texture. Originally in England and Normandy, these roofs were actually made of thatch, but the modern adaptation is to use treated wood or asphalt shingles laid in irregular courses as illustrated, and bent at the eaves, valleys and ridges, providing the massive rounded effect which is to be seen on the old thatched houses of England.

Where masonry materials are used for the roof, the architect of today usually employs slate, clay shingles or shingles of asbestos-cement. As a rule he attempts to get a rough texture in what might be termed "heather-tones" of color and with definite shadow lines often irregular.

Chimneys are of generous size, sometimes arranged in stacks and at other times being of broad, oblong shape. Chimney pots add to the picturesque effect.



Even the breakfast nook may have Elizabethan character in its details. Frank J. Forster, Architect

In a cottage of the better order the inner walls, at least of the more important rooms, might be paneled in oak in some simple form, the oak not being stained but left to assume with the passing of time that interesting richness of color and patina which come with age and use. There might be, of course, any number of fireplaces in the house: but that in the principal room would be regarded as the family's hearthstone, a truly generous fireplace, which, although of unusual height would be distinguished for its width. The space above the fireplace opening might be developed as

(*Continued on page 88*)



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Art's Autumn Harvest

(*Continued from page* 53)

tury's first modern painter of modern life at his best, but Paris. He was a child of his age. He knew no other. Both Degas and Lautrec—not to mention the illustrators such as Gavarni and Lami, and Manet, among the initial impressionists—saw their world for the first time in these original, refreshing sketches. Those thin legged febrile horses of Degas and Lautrec are the obvious descendants of the slender thoroughbreds in Guys' drawings.

I am not sure but that Guys led Degas to the racetracks. At any rate Guys was the first race track painter. And in such a drawing as the "Race Track" at the Kraushaar Galleries we see the beginnings of the modern life of which Balzac and Stendhal were the first literary chroniclers. The men in their black stove pipe hats, and the women whose curves are outlined by the rail they lean against, and the professional beauties shaded by their parasols who look away as two horses springingly advance down the track, are the first precursers of what we now know as modern civilization.

Only the twilight of an autumnal Fifth Avenue has the improbable lavender gray color which Constantin Guys communicates in his drawings. Though Fifth Avenue's twilight is pierced by the impossibly high rocketing cubes of steel and glass, the electric eyes of pulsating motors and the flashing legs of clear cut women, it too is as improbable as Guys' world. If anything it is more improbable. This John Marin in his water colors, and Alfred Stieglitz in his priceless New York photographs have demonstrated.

This New York, which is a rectangular jewel, a raw stone blazing prismatically in a malleable sky, is synthetized quite brilliantly by C. R. W. Nevinson, the English artist, whose etchings of the late war, London, Paris, and New York, were shown at the Kraushaar Galleries. Though he cannot approach our own John Marin's musical visions of the flight of the disappearing cubes which rocket to the sky, Nevinson does master the metallic network which holds up our city. Where Pennell is dreamy and vaguely Whistlerian, the younger Nevinson is geometrical and literal. Once he spoke the jargon of Futurism, launched manifestoes and thumbed his nose at the sightless Academicians. Now he speaks his own language, even though it is studded with Cubism's verbs, and streaked with impressionism's nouns.

Cubism is a hard school and in his work Nevinson utilizes its architectural qualities, and the present exhibition shows how useful this form was to him in building up and dramatising his technique. In "From an Office Window" you see and sense with Nevinson the electric life of our huge mechanical toy city throbbing jarringly with the jerky rhthym of an immense unwinding toy and opposed by a patternless counterpoint of endless untimed, complementary noises. He shows how the "L" plays its pattern of sunlight on the street below in "Third Avenue"and why Brooklyn Bridge seems to hold up Manhattan and Brooklyn as the two equal weights of a mammoth measure.

When he looks "From a Paris Window" he sees a woman drying her hair, nothing else, and one mood of that most provincial of cities is immediately established. "*Le Place Blanche*" with its alert waiters surveying each his independent kingdom which is composed of several café tables, faced by huge signs announcing definitely the possibility of "*soupers*" and "*cabarets*," is steeped in the dry, casual quality of Paris. Surely this Englishman, Nevinson, has in his veins some Latin blood; at any rate this graduate of the impressionist, cubist and futurist aesthetic theological seminaries possesses a fine, apprehensive vision.

There is nothing improbable about the paintings of Pissarro, and the other impressionist fathers, Sisley, Monet, Degas and Renoir, shown at the Durand-Ruel Galleries. Beside the gentle hayfields of Pissarro, the passionate scrapings of Van Gogh, throb with life. In the latter's "Paysage, Auvers" the grass throbs with growth, you see it grow in the curly strokes which are Van Gogh's and his alone. In his "Women in the Field" it is the same, only here the heavy woman grows into the soil. Neither Sisley, Monet or Pissarro could squeeze the sun into their sane canvases as Van Gogh did in his melancholy ones. Only the messianic lucidity of Van Gogh's madness is apt to be blinding and so it is good to soothe one's eyes with Pissarro's refreshing canvases. The men and women in his fields are simple, pious animals who break through the juiceless impressionistic formula.

Of Monet's lilies I confess myself weary. They are lovely but so repetitious. Renoir and Degas, also Berthe Morisot, in this show, are much more exciting. What is there to say of Renoir but to repeat that he was the greatest painter of this group, and, incidentally, not—and this holds for Degas—really of it. The health of his florid females grows ruddier each year. Berthe Morisot's women are not so ruddy, but they do possess a round robustness. The cerebral mood which imprison Marie Laurencin's bloodless ladies is missing. Indeed, the kinship between Morisot and our own

(*Continued on page* 106)

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Broadway To Date

(*Continued from page 57*)

cally and physically to strip. What Freud hath put asunder, let no man put together. "I confess," "tell it!" are the slogans of the time. I say it is a good thing. Our skulls and psyches need a periodic airing, and it may as well be now.

Which brings me to "The Captive," the famous drama of Edouard Bourdet, done into English by Arthur Hornblow, Jr., and presented by the Charles Frohman Company, headed by Helen Menken and Basil Rathbone, at the Empire Theatre. This play is easily the greatest play of the season—of many seasons. It left upon me the same effect that I have experienced in seeing or reading the great dramas of any age. It is Greek in its inexorable fatality. It is Ibsen-like in its profound plumbing of a pathologic soul. It is even Shakespearian in its cumulative and overwhelming power.

You do not weep at this girl, Irène de Montcel, a perverse young woman caught in the sex-mesh of another woman, Madame D'Aiguines, who does not appear on the stage, but who hovers over it like a vampire—you do not weep at the titanic struggle in the soul of this being, corrupted by an arch-lesbian. Something greater than tears works in you—it is pathos, the pathos and pity of supreme tragedy. Here is the picture of a soul trapped, as the human race is trapped on a star, fighting the lost fight. Masculine love fails her. Her family fails her, and in the end Irène, turned into a demon of sex-perversion, goes back to the unseen corrupter of her life.

There is no ornament, no smartness, no literary effects in this play. It is all stark, secret, inside, subtle drama, played on such a high level that the theme is sometimes forgotten in the spiritual terror of a soul.

Helen Menken as Irène does great work. Such a picture of tragic fatality, of crumbling ruin, of futile attempts to clamber out of hell, I have not seen on our stage in years. The rest of the cast, with the exception of Arthur Wontner as D'Aiguines, was negligible. A tremendous, memorable play, with Helen Menken a Dantesque figure.

No greater tribute can be paid "The Captive" than to watch the transformation of the attitude of the audiences at this play. They came in breathless haste to see something that would tickle their thirst for the salacious and the perverted. Their curiosity turns to hushed awe. They came to giggle; they remain to think. They came to see a lounge comedy of interdicted love; they remain to look in the eyes of the Furies.

Rarely comest thou. Spirit of Satire!—at least in American guise. But it came, rather unexpectedly, in "Sandalwood," a dramatized version of Fulton Oursler's novel by the colossal, versatile advocate of the forty-eight hour day, Owen Davis. Not only is the play a bit of real caviar in the messroom of the Broadway drama of rot, rutilance and rubbish, but everybody concerned in its production gets my accolade—Robert Milton, the director; each and everyone in the cast; William Harrigan, who played perfectly the part of a sick piano salesman whom an affinity makes believe he is a pagan and a Pan—and Pauline Lord, who gives a great performance of the salesman's wife, adoring, self-sacrificing, with a Tunney strangle-hold on her husband. Miss Lord's methods are simple, unaffected and heart-tearing. In her particular line she has no rival on the stage. She is complete mistress of restrained emotion.

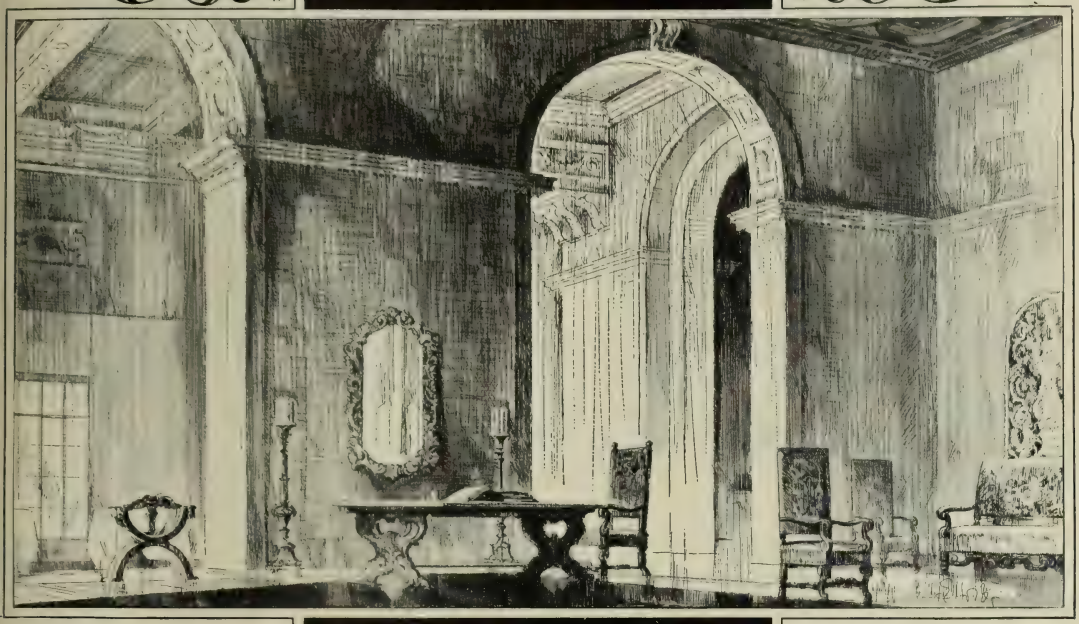
Eddie Carpenter is dying of one hundred per cent Americanism—"piffle" is killing him. His wife's love bores him to suicidal thoughts. His father and mother are tender, superfluous beings; one of his brothers is a phrase-slobbering minister, and the other is a gas-bag of a go-getter. Their wives are harpy nit-wits. Eddie's affinity nurses him back to life, and tries to raise him from his piano catalogue to the back of Pegasus. But Eddie wasn't built for high altitudes, and the final curtain leaves him surrounded by the human piffle called "his family", and the disappearance of his fair Egeria. The play shows the influence of Ibsen, which to me is all in its favor. I fear it is too "different" for Broadway, too drastic for our doodle-goofs.

"Broadway," by Philip Dunning and George Abbott, will run till wine and beer come back. It was the first real hit of the season. It is the best melodramatic comedy I have seen for many years. Wild, glad, mad, bootlegging, jazz-mad, crazy, human, murderous, cosmopolitan Broadway has been condensed into three tense acts of comedy, tragedy and dance as it has never been done before. It is enormously clever in construction, and ends with the cabaret dancers of the Paradise Night Club going on the stage, while the proprietor makes the sign of the cross before a private room in which a man lies murdered.

It is all surface stuff, but that is Broadway — surface, glitter, melodramatic comedy. In this sense "Broadway" is a veritable "document" of the day. Lee Tracy, Clare Woodbury, Robert Gleckler and Thomas Jackson are the aces of the play. It was staged by the authors. My hat's off to you, boys!

(*Continued on page 102*)

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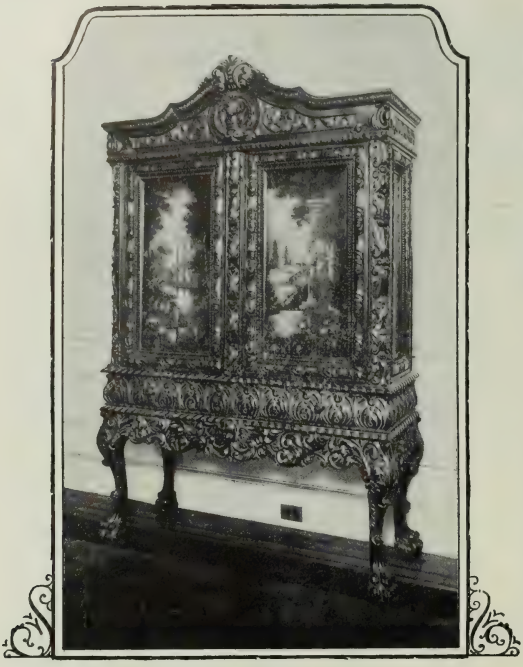
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English Cottage Homes We Like

(*Continued from page* 82)



A heavy timber tops the simple fireplace in many English cottages as shown in the living room in the residence of Dudley H. Hartt, Chestnut Hill, Mass. Richardson, Barott & Richardson, Architects

some form of overmantel; or the entire fireplace and the wall, above and at both sides, might constitute a "chimney-piece," embellished with some version of English ornamentation.

The interior walls of the principal rooms are almost without exception finished in rough plaster effects with half-timber patterns or structural timbers showing to good advantage, and constituting an important part of the interior design. Bedroom walls are usually finished with wall paper, quaint or English designs being available in stock patterns. Very often the walls of principal rooms were paneled with oak or of pine, left in natural color to be stained by the ages. Today this same effect is obtained in a few minutes by fuming with ammonia or treatments familiar to builders.

Lighting fixtures and architectural accessories for houses of this type are invariably of wrought iron, and can be obtained today in reproductions and stock patterns at reasonable cost.

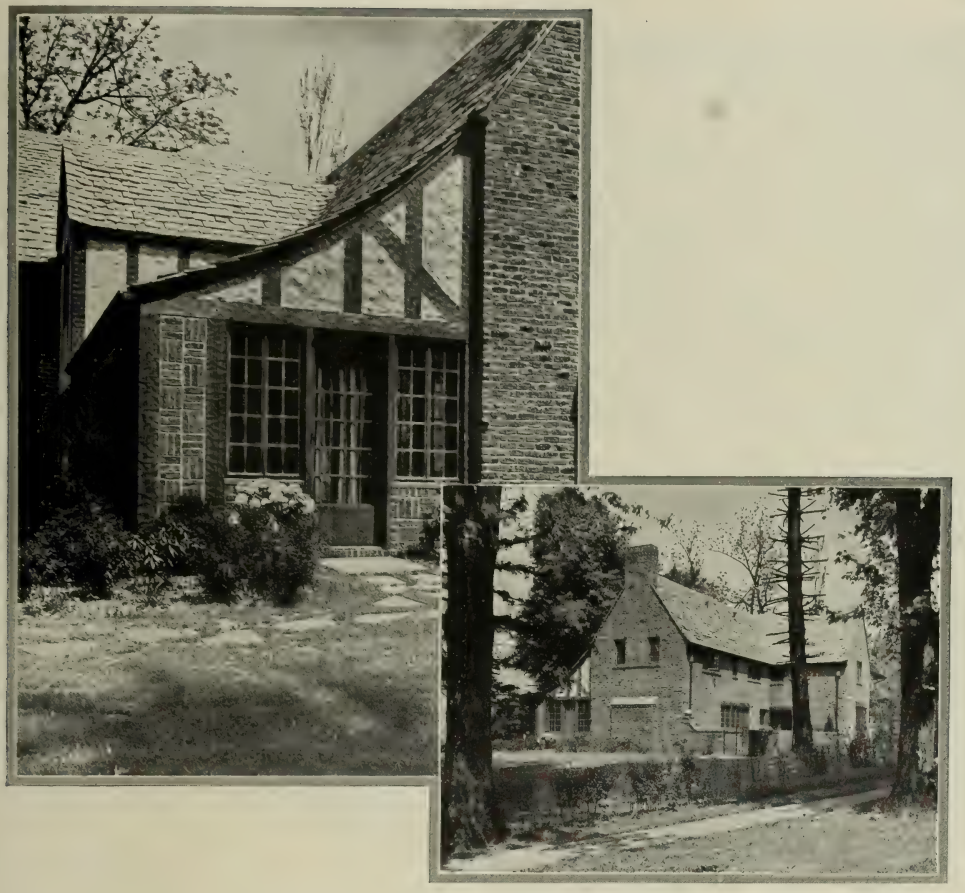
Floors of the old English cottage are usually of wood, and laid in wide plank or wide board effects, stained a dark color and sometimes having the cracks filled with a black mastic bond. Sometimes floors of stone, slate or brick are used in this type of house, particularly for entrance halls. Usually when the floors are of wood there are several wide hearths, often extending far out into the room and paved with masonry materials.

The plan of the old English cottage usually calls for a living room of one and one-half or two stories while the other rooms may be distributed in one story extensions, although occasionally two or more bedrooms are located on the second floor. Stairways often lead up directly from the living room and are designed in wood following Elizabethan precedent.

In studying the old English cottage, a word might be added regarding the fitting of the structure to its site. As has been already suggested, much of the charm of a cottage of this order is given by its low and spreading arrangement. This spreading arrangement is considerably emphasized by the judicious use of low walls to unify or draw together scattered buildings or to surround gardens, door yards, or the small enclosures which in America are included under the useful term of "service yards."

As with houses of every architectural type and in all countries, a great part of the charm of the old English cottage is given by its furnishings. It is one of the functions of domestic architecture to supply a background for the life which must be led within a house, and this the English cottage type of architecture undoubtedly does. This, however, is merely an excellent beginning, and the work must be completed by the installation of adequate furnishings and accessories. Volumes might be written,—and indeed have been written,—on the contents of the old English cottage; its furniture, fabrics, pottery, metalwork, and all the other details of divers sorts which go into the furnishings of a house. In the entire range of furniture,

(*Continued on page* 90)



Frank J. Forster, Architect

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Paris Sends Her Bright Dramatic Stars

(*Continued from page* 52)

itself attain to. Incapable of understanding the effort, the labor and the suffering hidden behind all the show, it sees in the brilliant appearance, a revenge against its own morose destiny; and so forges an illusion that bears it away far from its mediocre fate. When a famous star leaves the theatre, the spectators wait by the stage-door and many hold flowers in their hands. What would they think if they saw their idol getting into a hired cab or a bus? The moral beauty of the dedoublement would escape them. The actress, like the theatre, must 'show-off'. It little matters what she is in her heart of hearts. She must 'show-off'—in beauty, elegance and luxury. About her must float an atmosphere of romance and love. By her audacities, she makes up for the middle-class timidities, and furnishes to the enclosed imagination of the mob an element of liberty."

I should like to quote much more from this fascinating and all too brief study of the life and loves of the tragic Adrienne Lecouvreur, as it is told understandingly by her gifted and brilliant successor. It is to be regretted that Sorel has not thought fit to include the Sardou drama in the repertoire of plays she is going to perform this winter in New York. Many theatre goers, who remember the great Sarah in the role, would be interested in seeing Sorel play the part of the woman and artist of whom she has written so penetratingly.

When I saw Sorel at her famous apartment on the Quai Voltaire, she told me she hopes to open in New York about the end of November; and that her repertoire will consist of only five plays, three of her successes at the Comedie Francaise, "*Le Demi-Monde*", "*L'Adventuriere*", *and* "*Le Misanthrope*"; and two plays which she is only able to give on tour, "*La Dame aux Camelias*", and "*La Maitresse du Roi*". The latter is a play about Madame du Barry, which has been especially written for Sorel by Adolphe Aderer and Armand Ephraim. As it is not in the repertoire of the Comedie Francaise, it has never seen the light in Paris—that is, it has never been played in its entirety. One scene was given by Sorel and her company at a charity performance; and was very well received. With her regular company, will go the Comte de Segur, who often acts with his wife in the provinces under the name of Guillaume de Saxe.

Another company which will soon leave Paris for New York is that of the famous Habima Theatre of Moscow. This curious company, which plays in Hebrew, has come to Paris for the second time this year; and has not met with much success, I fear. Among their plays is "The Dybuk", which the Neighborhood Players staged and acted so impressively last year. It may be sheer prejudice on my part; or the barrier of the incomprehensible but strangely beautiful language; but it seemed to me that the Habima Hebrew company did not measure up, in any way, to the Neighborhood Players. However, New York will have a chance to judge soon for itself. Among the other plays they will give is "The Golem", of which the Germans have made an excellent film; "Jacob's Dream"; "The Wandering Jew", and "The Deluge".

Also, at this moment, as I write, the moon-faced and jovial Balieff is marshalling his company for the rehearsals of his new numbers of the Chauve Souris. And Sacha Guitry, as he rehearses with Yvonne Printemps in the new version of "Debureau", is beginning to wonder apprehensively what sort of a reception awaits him in the New World. But since Balieff and his Chauve Souris must first play here in Paris until the beginning of December; and Sacha Guitry and Yvonne Printemps until much longer, of them, more anon.

English Cottage Homes We Like

(*Continued from page* 88)

students will find nothing more charming and interesting than furniture of the English farmhouse or manor house order. Generally of oak, and designed with the same directness and simplicity which characterize the designing and building of the houses themselves, such furniture fits well into its surroundings and, like the buildings themselves, grows more beautiful as the passage of time enriches its color and adds lustrous patina to its surface.

The English cottage type appeals to Americans for many reasons. But perhaps its two greatest charms lie in the fact that to many of us, at least, it belongs by a sort of inherited right; and because, of many architectural types which might be selected, it is perhaps most truly livable and homelike.

Editor's Note: *This is the fourth of a series of articles presenting an analysis of each of the important architectural periods from which the designs of many fine homes of America are now being adapted. In each article will be found an informal discussion of the consistent elements of exterior and interior design, of building materials appropriate to the period presented and of fittings and furnishings which carry the architectural period into the realm of interior decoration.*



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Louis XVI'S Gift to His Sister Elisabeth

(*Continued from page* 46)

building consisted of what is now the central portion. This the King's sister found quite sufficient for the simple, unpretentious mode of life she so much enjoyed in her retreat from the tedious pomps of the Palace, which the King and Queen, too, found irksome and would gladly have escaped from more often could they have done so. The two end pavilions, with their adtional stories, though of early date, are of more recent construction than the middle block. So, too, is the little tribune on top of the garden wall overlooking the Avenue de Paris. It was constructed, presumably, during the Empire and, if tradition be correct, was put there in order that the occupants of the house might have a suitable place from which to wave their salutes to the Emperor as he passed on his way to and from the Palace of Versailles. The iron urns that flank the railing in front of the tribune are deserving of notice for their exquisitely chaste contours, which are quite worthy of the pencils of Percier and Fontaine in their most felicitous vein.

The whole composition of the house is characterised by impeccable, clean-cut austerity which, without chilling or repelling the beholder, produces a refreshing crispness of mien that can be attained only by the most thoroughly calculated simplicity in conjunction with absolute justice of proportions. In this respect the house of Madame Elisabeth is a conspicuous example that will well repay close scrutiny and reflection. The little gate lodge or house for the concierge, notwithstanding its trifling dimensions, exhibits the same qualities of distinction and dignity as does the dwelling itself. And yet, with all the dominance of Neo-Classic restraint, examination will reveal no lack of wisely disposed detail, noteworthy in equal degree for its interest and for its purity of line.

House and gate lodge are built of rubble, smooth stuccoed and painted white. The woodwork of the shutters, casements and doors is painted white also, and the only accent of contrasting colour is found in the reticent ironwork and the dark gray slates of the roofs.

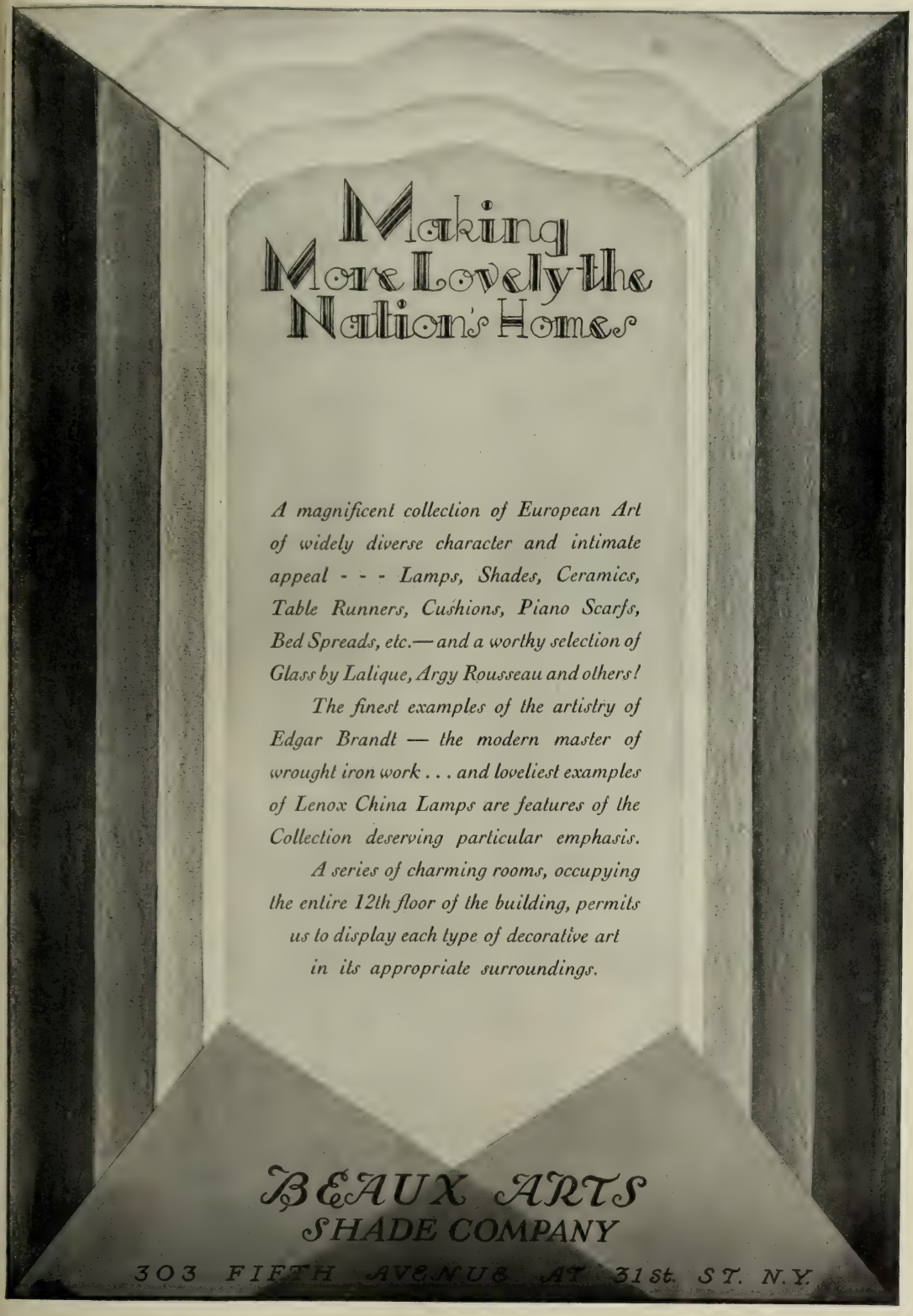
Of the gardens as they were in Madame Elisabeth's day, few traces now remain. Successive waves of garden "improvement" have swept away much that we should now eagerly welcome had it only been preserved. For our own behoof, we can study the really old gardens of Versailles with no less profit than we derive from studying the architecture of the houses for which they formed the natural and necessary setting.

Among these gardens attached to the houses of retreat, built in so many cases by the officials and great personages of the French Court in the seventeenth and eighteenth centuries as places of escape from the ponderous etiquette of the Palace, we can discover quite as much diversity in style as there is among the houses themselves. Some of these gardens faithfully reflect the principles of the great Le Nôtre and his contemporaries, or of his immediate successors. Some of them show the unmistakable effect of the taste for the *jardin Anglais*, that taste which began as a moderate reaction against the Grand Manner and soon grew to the proportions of a veritable passion. It was this borrowed style that swept over France in the latter part of the eighteenth century like a devastating pestilence, and wrought sad havoc where before were order and symmetry, coherent plan, and the polished grace of little things capable of giving more real delight than all the stilted attempts at artificial savagery.

It was, perhaps, inevitable in the natural order of events that this radical change should come. Le Nôtre's successors and followers in the fore part of the eighteenth century, who had not the same genius nor the same fertility of imagination as their illustrious master, often betrayed a perfunctory dryness in their conceptions. The reaction in popular taste against excess of pomp and formal grandeur, a reaction that made itself felt even before the death of the *Grand Monarque*, was not without visible effect in the realm of garden design. The perpetuation of stereotyped proprieties, without fresh invention or diverting originalities to impart zest and flavor, caused growing discontent with the old order, and opened the door to foreign influences contrary to the spirit of established tradition, and savoring of naturalistic tendencies. About the middle of the eighteenth century both Blondel and Nauffrage attempted to stem the tide of revolt and reinstate time-honoured methods. But as they had only cold academic conventions to offer an already sated and restless taste, their efforts merely dealt a summary death blow to the very methods they were seeking to revive.

Thenceforth, the new taste ruled supreme. Aided and abetted by the attitude of the new school of writers, naturalism and what was conceived to be naturalistic landscaping, regardless of all the incident affectations and absurdities, commanded universal approval. The spirit of romanticism was abroad—pseudo-romanticism, if one chooses so to designate it —and eagerly grasped at the new fashion in garden planning borrowed from England. The

(*Continued on page* 104)


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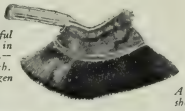
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Business Problems of a Home-Builder

(*Continued from page 70*)

requirements already set forth.

Stucco Exteriors. Stucco, being a plastic material made of a mixture of cement, sand, and aggregate, may be applied on any surface provided it is rough enough, or has surface projections of sufficient strength and disposal for the stucco to adhere firmly when it sets. Therefore, it is obvious that a stucco overcoating may be applied to any of the structural walls already described. The roughness of brick, concrete block or stone provides the necessary bond. Clay tile are heavily scored for this purpose during their manufacture. If stucco is applied over wood, an anchorage of metal, wire or other special forms of lath or building board is provided.



How a drain should be placed around the outside of foundations to keep the cellar dry

Stucco should properly be applied in three coats—a first (scratch) coat, a second (brown) coat, and the third (finish) coat. Very often stucco is applied in two coat work only for the sake of economy. This is not good practice and should be avoided.

There is a limitless variety of stucco textures. The home-builder can have what he wants. The textures should be kept very simple, however, because there are few mechanics who can carry out intricate stucco work, and the cost mounts with every added difficulty.

Color may be introduced into stucco in four ways, each of which has its merits—and its problems. The four methods, in order of probable cost are: (1) Mixing mortar colors with ordinary gray portland cement stucco; (2) Painting a plain stucco surface with colored cement paint; (3) Using prepared stuccos with color already mixed; (4) Mixing color with special white stucco. A future article will explain these methods in detail for the benefit of those who are interested in adding to the attractive appearance of their walls by the use of color. Unusual and striking effects may be obtained in this way.

Brick Exteriors. There are two kinds of brick—face brick and common brick. Face brick is more expensive but offers a limitless range of colors and textures. Face brick in colored forms with white mortar joints makes an attractive pattern for an English cottage type house. Common brick as used for dwelling exteriors is usually specially treated or handled as shown in the illustrations. Sometimes it is laid up in special rough textures known as "skintled brickwork"; and at other times, particularly for Colonial and French types of houses, it is laid up and painted white.

Brick facings may be applied over any type of wall construction—solid brick, hollow masonry units, or wood studding and sheathing (when it is known as 'brick veneer'). Obviously, brick walls meet all of the functional requirements.

The foregoing, including stone walls as described, constitute the principal methods of surfacing in individual materials. Great latitude is added to the designing of exterior walls, however, by the possibility of combining various materials.

A final word to the homebuilder on this subject of exterior walls would be to emphasize, again, the importance of considering the functional requirements of the wall before deciding on materials and methods. Quality will be its own reward, and judicious selection should eliminate forever the item of maintenance cost.

EDITOR'S NOTE: *This is the second of a series of articles discussing each of the major divisions of residential construction and equipment. Other subjects such as roofs, windows and metal work, interior wall finishes, floors, builder's hardware and architectural accessories will be presented in detail from month to month, giving the information which you as a home-builder should have before making an important investment such as that represented by any home-building project.*



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This beautiful pine tree desk

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From a Desk Box, the handles, the secret well and the interesting pigeon-hole partitions.

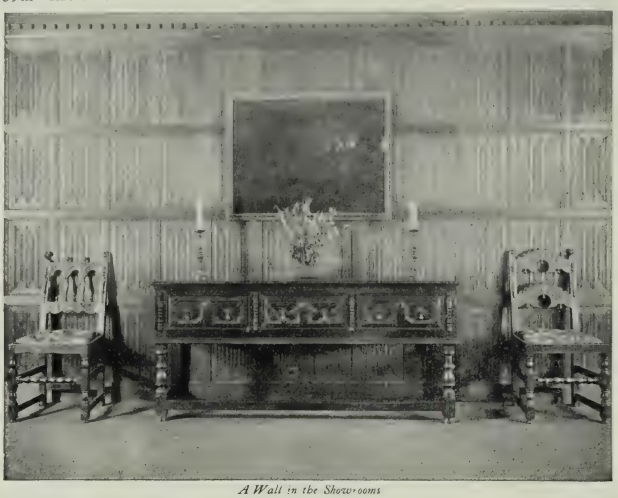
And from an old Drawer Frame, the criss-cross stretchers, posts, squash ball turnings and clothes-pin pulls.

AT OUR SHOWROOMS you may see this desk, as well as other equally distinguished pieces of Danersk Furniture—beautiful forms in mahogany and walnut of Duncan Phyfe, McIntire, American Heppelwhite, Sheraton and Chippendale designs. Of particular interest, too, is a new group of French Provincial bedroom furniture. And there are fascinating gift tables in wonderful variety and at amazingly modest prices.

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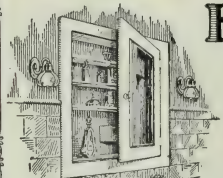
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Engraved Glass

(*Continued from page 63*)



Covered bowl with ornamentations of richly embossed glass nude figures and woodland animals

harmonious designs and pleasing patterns, to an understanding of technique and appreciation of art in many forms.

Collectors of glass are already on the trail of Orrefors. The signature on the engraved crystal glass consists of the artist's name, the registered number of the piece, the date, the word Orrefors and, on larger objects, the engravers' initials. "Grail" glass is identified by the word "Grail," an S linked with a G (the trade mark for the product and Simon Gate's initials as well), the word Orrefors, the initials of the glass-blower and etcher, the number of the piece and the date. For Hald's work his name also appears. The work of the blower and engraver has never been considered unimportant. The blowers at Orrefors are descendants of the generation that mastered its craft on the continent, and that demanded twelve years of apprenticeship from those who wished to follow in its steps. As for the engravers, only those who are masters of their trade could carry out effectively work as intricate and harmoniously pleasing as that of Simon Gate or Edward Hald.



Engraved crystal glass belonging to the Swedish National Museum of Stockholm

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A leisurely visit to the Caldwell Collection is particularly worth while if you are selecting wedding, anniversary or holiday gifts. It rewards you when you seek china, glass or silver worthy of a place in your own home. Visitors are always welcome. Mail inquiries receive immediate attention.

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Attention is called at this time to the Belmont room at the Kapock House, 2011 Walnut St., Phila.

E·A·B

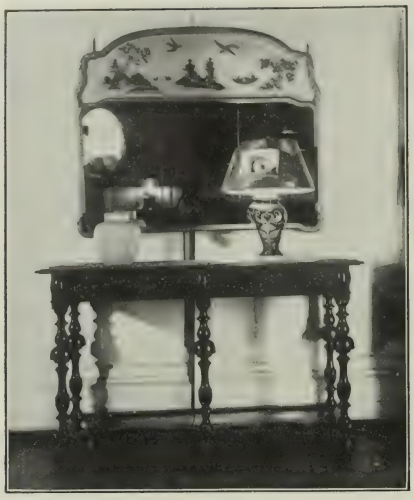
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INTERIOR DECORATIONS

THE Belmont room in the exhibition of the Art-in-Trades Club at the Waldorf-Astoria.

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"Old Time" Roofs for Modern Homes

(*Continued from page 76*)

portant item. Here again, we find red cedar stained shingles doing their best to keep costs down—both initial and upkeep—while at the same time adding attractiveness to large and small homes alike. Perhaps it is on sidewalls that the desirable feature of low cost is most strongly emphasized. Many home builders have undoubtedly hesitated to use stained shingles on sidewalls because of a mistaken idea as to their greater cost. Exactly the reverse is true, however, as stained shingle sidewalls represent a saving on the initial cost due to absence of painting. In future years the upkeep is very low as a very inexpensive brush coat of good stain every four to six years will serve to preserve the original freshness and beauty. Good stained shingles seem to gather added charm as years go by and the colors impregnated into the open pores of the edge grain wood grow mellow with time.

The picturesqueness of the old hand-rived shakes, hewn by our forefathers, has been revived in genuine hand-rived red cedar shakes now on the market. These can be secured stained any color desired, but preferably a weathered gray. Some very beautiful old time effects are possible through the use of these 24" shakes on roof or sidewalls, or both where the building is of the rustic "Cottage in the woods" type.

But with all this talk of using stained shingles for the roof and walls of new homes, one should not forget the happy solution afforded by stained shingles to make an old home live again. Shingles can be laid right over old clapboards of an old home at only a little more than it would cost to repair and repaint the old siding. Very often the old house can be made to have a genuine homelike charm than is possible to build into a new one—an entrance changed; a broad inviting porch added, or the old one, perhaps, transformed into a cozy sun parlor; the roof lines enhanced by the addition of appropriate dormers or, in some cases, the old ones replaced by a low sweeping roof and the old clapboards covered with widely exposed brown or gray stained shingles: here is only an inkling of the many ways one can make over the old home and give it a new lease of life. Incidentally, too, a resale value is thus added to the home that more than offsets the expense of remodeling. It is surprising how much the placing of stained shingles over the old siding makes a home insulated against the heat of summer and cold of winter. In re-covering old siding it is usually necessary to place small moulding strips alongside of window and door casings

(*Continued on page* 100)

The room that is just right is never the result of a happy accident in furnishing. Exquisite effects are always the result of exquisite care.



A charming dining room decorated by Valiant.

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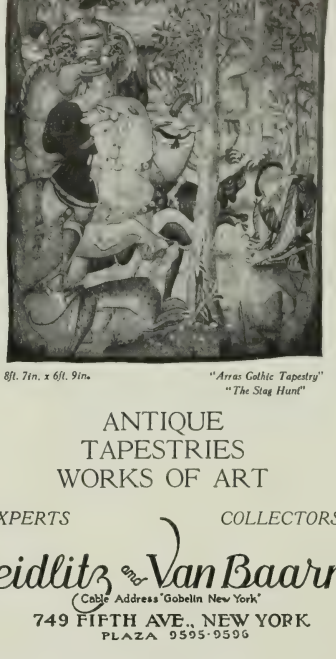
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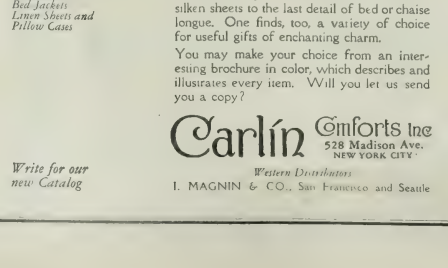


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The Bands are Striking Up

(*Continued from page* 49)

ing to discover, will give one of her fine evenings at Aeolian Hall sometime during November.

The Society of the Friends of Music (under the direction of Artur Bodanzky) will begin their season in November with an all Bach program; and later in the same month Honegger's "Le Roi David," which is an exposition of the choral and orchestral life of the Shepherd King.

The Chamber Symphony of New York, under the direction of Max Jacobs, will begin its season of three concerts in November with two new compositions, one "Music and Calories" by Mortimer Wilson, and the other "Palestine," by Boris Levinson. Also a group of rarely played works by early composers, such as Cimaroso, Mozart and Mehul will be performed. Among the assisting artists will be Wanda Landowska, whose playing of the harpsichord is always an event.

One could list the individual concerts for the next season endlessly, but the most interesting evenings are likely to be contributed by Moriz Rosenthal, one of the front rank pianists; Fritz Kreisler, who will also be a soloist with the Philadelphia Orchestra; Claire Dux, the soprano; Joseph Szigeti, the violinist, who was one of last season's sensations; Pablo Casals, the greatest of cellists; Beniamino Gigli, the Metropolitan Opera tenor; John Charles Thomas, the American baritone: Lucille Chalfant, an American coloratura, who, her managers say, has been arousing great enthusiasm in Europe; and Richard Crooks, that excellent tenor.

Also, on the Wolfsohn Musical Bureau's third annual subscription series of ten concerts at Carnegie Hall, are Lucrezia Bori, the Metropolitan Opera soprano; Josef Hofman, the pianist, Mary Lewis, the graduate of the Ziegfeld Follies into the Metropolitan Opera; Louise Homer, the contralto, and Reinald Werrenrath, the baritone.

Reproductions at Art-In-Trades Show

(*Continued from page* 65)

a panel of hand blocked linen, "The Tree of Life" by Harry Wearne. The furniture in the room, made by Palmer & Embury Company, takes the motif from the "Tree of Life" panel as the basis for its decoration. The davenport facing the fireplace with the large table placed at the rear is covered with Spanish gold velvet and across the back is an antique border of red velvet. On the table and elsewhere in the room several pieces of old Persian pottery have been fitted with hand wrought metal mountings of modern design, based on an old Persian pattern and made to conform in shape and size to the requirements of the individual porcelains. The chair backs repeat, in painted decorative panels, the birds and other motifs of "The Tree of Life."

The windows are particularly interesting. They are fitted with wrought iron grilles which show the influence of Persian design in their ornamentation. The windows, designed and executed by G. Owen Bonawit are of the bull's eye type, with each rondel a slightly different color, yellow predominating. Odd shaped bits of intense red, blue and green glass have been inserted at random between the bull's eyes, together with sections of shaped clear glass where the rondel is broken.

There are a few typically modern rooms in the exhibit, notably a delightful modern bedroom, but the most successful achievements, it seems to us, lie in the distinctly period rooms.

"Old Time" Roofs for Modern Homes

(*Continued from page* 98)

in order to build them out sufficiently to receive the added thickness of the shingles. This is not objectionable, however, as painting these strips the same color as the casing, makes them practically unnoticeable. Corner boards need not be removed as the shingles can be applied right over them.

There is a real pleasure in frankly accepting the general lines and limitations of the old house as a start and planning changes which will add convenience and allow the old home to take its place among those of modern appearance. So much is possible in the way of making old houses live again that it scarcely matters what style of design characterized the old home. A change here and there; the old siding covered with stained shingles, and the old house has been redeemed to give many added years of real home-like service.

There is indeed much to be said in favor of stained shingles for a home covering. It is undeniable that the soft, semi-transparent colors lend added charm. Particularly is this true in the case of the smaller type of residence to which they give a happy blending of walls and roof with the surrounding landscape.

Photographs by Courtesy of the Weatherbest Stained Shingle Co., Inc.

Editor's Note: A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work", "Copper, Brass and Bronze in Practical and Decorative Fields", "Shingles That Add Color to the Home" and "Roofs Everlasting from Fibrous Rock". Others will follow. An article from this series will be broadcast every Wednesday from WRNY.



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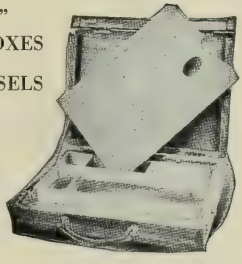
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Broadway To Date

(*Continued from page* 86)

The old themes are the best—ask the box office. Crime, sex and money, and, as Johnny Keats once said on another occasion, that's all you need to know. "Scotch Mist," a comedy of a vamp and a Scotch cave-man, by Patrick Hastings, produced by the Dramatists' Theatre, Inc., moved me to renewed admiration for my sex. Mary Denvers (Rosalind Fuller) has laid out three or four sap-heads with her wiles—cat and mouse stuff. But big Davy Campbell (Philip Merivale) was a Scotchman born to avenge the mice. In a castle in Scotland, he takes this English teaser into camp by firing a lamp at her, and then making her his very own in the classic manner of Attila's hordes of lady-snatchers. (*Sotto voce*: that's just what the lady wanted!) She didn't know what was the matter with her, but Big Davy knew. The lady had a husband—but he was out of the running. It is delightful to know that there are still women who despise cake-eaters and husbands who fish. Not a great play, but sexually amusing.

I am an Alice Brady "fan". In "The Bride of the Lamb" she made me a convert. In "Sour Grapes," Vincent Lawrence's comedy, she confirmed my conversion. She has the gift of naturalness and simplicity. She produces an astonishing illusion of reality. She has no tricks. She is not "arty," "actressy," or director-conscious. She has intelligence. Here is no manager's trick-bear, but a woman who can probably teach managers if she wanted to.

The play is thin stuff. Here is a befuddled sort of a Hedda Gabler of New York married to a nunkey-donkey. Another stupidity makes love to her. The latter's girl is going to get a baby. Nobody knows what love is in this play. In fact, Mr. Lawrence's puppets do not know the meaning of the word. So this paste Hedda and her nunkey-donkey spouse finally make believe they are in love, the girl gets a name for the baby, and I departed not one whit the wiser as to what the author was driving at.

Mon Dieu! It either happens in a Park Avenue apartment or a Long Island country house. I mean sin. Why does everybody lead a Terrible Life in these two places? Even Alan Dale is stumped. Maybe Scott Fitzgerald knows. Anyhow Marjorie Rambeau has all her troubles cut out for her on Park avenue in "Just Life," a John Bowie drama—his first, I believe. If he wants to get into the Pantheon, he's not got a long trudge ahead of him. If he is merely shanghai-gesturing or lulu-bellyaching, I predict he'll retire with the biggest cellar in America.

This hokumesque drama concerns a chemically pure opera singer, her commandment busting (yes, you've guessed the commandment I had in mind), and her ultra-jazzesque daughter, I did not like Miss Rambeau in this part—I mean the part, not what she did with it. Give her *her* part and she is one of our best actresses. I shall set about to write a play for her if I find the time, and critics have more time than any other superfluous beings on the planet. Vivian Tobin in the part of the daughter was sweet and natural.

I was intrigued (as they say) by "A Woman Disputed" because of the announcement that it was found on that perfect satiric story, "Boule de Suif," by Guy De Maupassant. As a matter of fact, Mr. Denison Clift has taken that as a basis of his story, transplanted it to the World War and written three acts and six scenes around it. The De Maupassant episode in the second act (the sacrifice of a woman to the desires of a German lieutenant to save the lives of a bunch of respectable citizens) was effectively done by Lowell Sherman, Ann Harding and Crane Wilbur. But aside from this climax, there is little in the play, which in spots reminded me of "Held by the Enemy" and "Shenandoah." It is really a one-act vaudeville sketch. Lowell Sherman was faultless. He is the Beau Nash of the American stage. Ann Harding left me cold in the early scenes, but she lifted herself up in the big scene, and quite carried me away with her Joan of Arc attitude. The machine-gun got most of the applause.

I was never strong for "Gentlemen Prefer Blondes." Satire must have drastic brain-work to interest me. Otherwise, I prefer good slapstick. So I went to see the stage version of the celebrated book, and I hereby hand Anita Loos a bunch of American beauties, and give John Emerson my best walking-stick. I passed an hilarious evening with a comedy over which I gurgled, chortled, guffawed and rocked. There's brain-work in that play, in the casting, the directing, the satire, the lines—everything. I'm going to read the book again now that I have had all the characters vizualized for me. I'm prepared to recant and, maybe, to admit that Anita Loos wrote a big book in "Gentlemen Prefer Blondes."

June Walker's "Lorelei Lee" is unforgettable. It is a work of subtle art from beginning to end. The Spoffard of Frank Morgan, the Sir Francis Beekman of G. P. Huntley, the Mrs. Spoffard of Mrs. Jacques Martin, the work of George Romain, Adrian Rosley, Dorothy Shaw—in fact, the whole company—were perfect. Here is great caricature in action. Anita Loos and John Emerson have dug clean to the bottom of seven or eight instantly recognizable types.

(*Continued on page* 114)

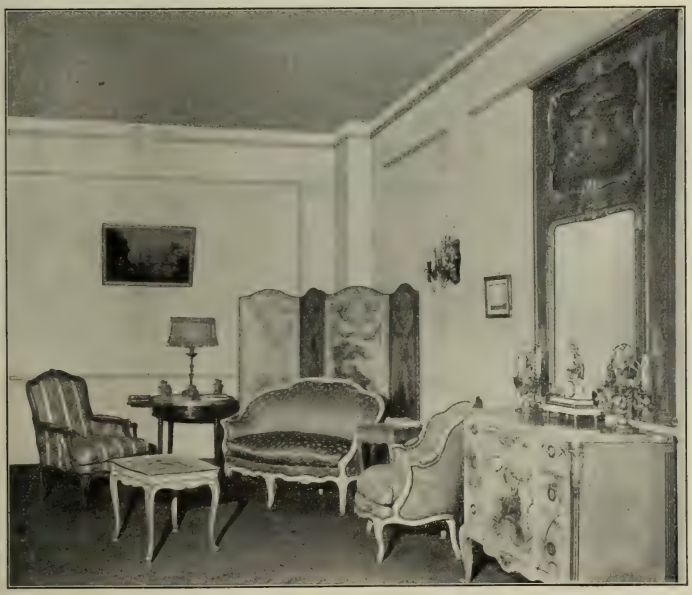


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Triumphal Return of the Fireplace

(*Continued from page 39*)



A restored fireplace in the home of W. R. K. Skillinor. The type is pure Colonial, even to the rag rug. Dwight James Baum, Architect

delight derived from a fire in an open hearth, we are beginning also to realize its practical value. No house is properly aired in winter without the draughts produced through the chimney of a fireplace. Dry, artificial heat is the source of many ills, so though we may not find sufficient comfort from an open fire in our severe winters, we may temper artificial heat and supplement it with the additional warmth of a woodfire. Then, too, if we are the happy possessors of old pictures, old furniture, and rare bindings that are never able to survive a furnace-baked atmosphere, they, too, may prove a factor in persuading us to keep our houses at a moderate temperature, rather than at hot-house heat.

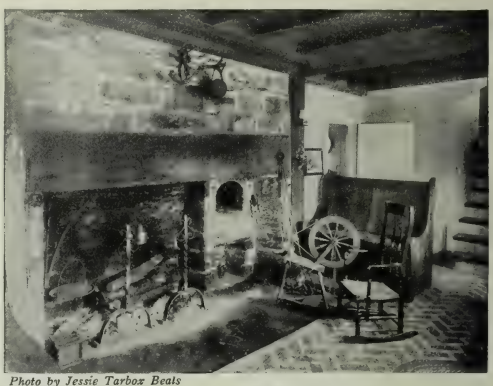


Photo by Jessie Tarbox Beals

Fireplace in a restored farmhouse in New Canaan, Conn. The ironwork and the massive old beams are essentially early American

Louis XVI's Gift to His Sister Elisabeth

(*Continued from page 92*)

curious combination of Pope, Horace Walpole, Kent with his adaptations of Chinese vagaries, and "Capability" Brown, all together sufficed to launch the naturalistic fashion of gardening and firmly establish its hold upon popular imagination. It became the rage in England, and soon found enthusiastic devotees in France, with the applause of Rousseau. By the last quarter of the eighteenth century the ancient symmetry and ordered form of French gardening were things of the past; the *jardin Anglais*, with its studied irregularities and whimsical naturalism, was the passion of the day.

The garden in which Madame Elisabeth walked and labored over her flowers, reflecting, as it doubtless did, the ideals paramount in her time would, nevertheless, have been mightily interesting had it been preserved intact, instead of yielding place to the barren conceptions that obtained in the nineteenth century. As it is, we must take the house as a visible and faithful memorial of her day and, for the garden, rely upon such aid as our imagination can furnish.



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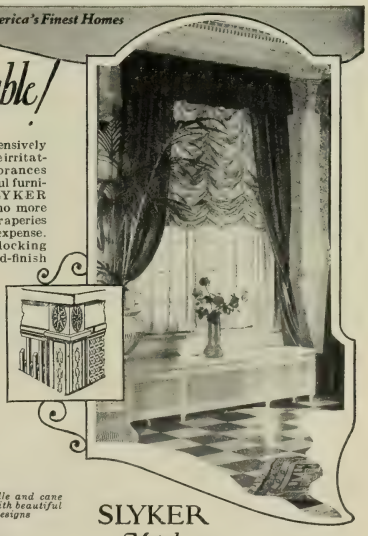
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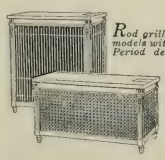
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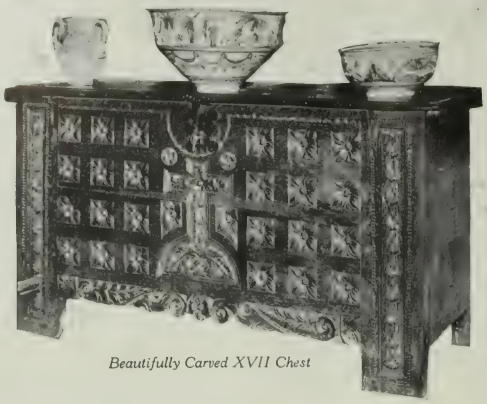


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Art's Autumn Harvest

(*Continued from page* 84)

Georgia O'Keeffe is much closer, even though their subject matter is, on the surface, worlds apart. Life is their starting-point, not death, as with Laurencin. Perhaps, as becomes apparent, Degas was not the last word in form he was believed to be. A certain incompleteness grows visible, the lack of emotion becomes ever so slightly forced. Nevertheless, the squat, lumpy ballet women still hold their own. Visit any ballet school and you realize again how miraculous was the eye who was Degas.

The melodramatic aspects of a sun-baked countryside and its elemental battles to slake the thirst of its parched rocks, houses and trees, are rehearsed once again at the Montross Galleries by the avowed group of "New Mexico Painters," in their water colors, color wood cuts and paintings Frank G. Applegate shows the coolest water colors. The sculptural quality of his unhesitating strokes seizes the primitive character of "The Rocks in Sante Fe Canon" and the "Navaho Indian." Mr. Applegate extracts, with a distinctive freshness, the dramatic essence of this mountainy country through which his "Black River" literally knifes its way, and the elementary life of the New Mexican town.

Josef Bakos emphasizes the heroics of a countryside which defies rain. His "Rain and Sunshine" exploits, melodramatically, the thirsty hero which is the land and the burning hills saved from the villainous dry heat, abetted by invincible sunshine, by black bursting clouds which have raced with torrential rain to the rescue. The warmth of this heated countryside courses through Mr. Bakos' "Native Flowers," and through the decorative color wood cuts of Gustave Baumann. Because he makes no effort to copy "Rain in the Mountains" and "Summer Clouds" representationally, his use of color being arbitrary, Mr. Baumann's work, in a pictorial sense, is the most pleasing of this band of seven. B. J. O. Nordfeldt was represented by his sure and incisive paintings and etchings. The word used in discussing Mr. Nordfeldt's work is dynamic, and, in a limited sense, it is justified. Save for a certain flatness, Mr. Nordfeldt's "Portolino" in which a grizzled old man in "pants" of lead blue carries a basket of apples is solidly composed. It shows also a trace of the Spanish trick, used by Zuloaga and the de Zaubiaurre brothers, of posing a large figure against a small distant town on a hillside. There were also on view an able painting of an alert "Mexican Boy" by Eugene Higgins; two pleasantly romantic views of a red wall and a hillside by Theodore Van Soelen; and E. L. Blumenschein's "Snow and Sunshine."

James McBey has been to Venice, Haarlem, Antwerp, Wales, Kent, Rouen, Harlem and Tangier, and the records at the Keppel Galleries of what he saw are, the contours of cities being what they are, recognizable. Save a change of locale, Mr. McBey does not display in his careful etchings, water colors and paintings anything he has not already shown before. Perhaps he is a little more set. The colorful places for which he has an obvious nostalgia Mr. McBey records with a meticulous, representational line infused with romantic feeling. Preoccupied as he is with atmospheric aspects of cities, he notes, successfully, the industrious haze of Antwerp and Haarlem, their turning windmills and laden boats. In Venice, before the palaces or on the canals, he is as theatrically moved as anyone, and as skillful in catching the glories of Venice's stock sunset on the wing. "The Seine at Rouen" is a scene we have seen before and we will see again. The gentle anecdote of "Margot as Lopokova" was for me the most charming of the etchings.

Corsica seems a bucolic place, somewhat less exciting than Prosper Merimée reported, in the paintings of L. Bonamici, at the John Levy Galleries. Natural beauty is what interests M. Bonamici, and he is pleasantly successful in mirroring its various aspects. Fishing boats at sunset, a storm at sea, old Venetian doorways bathed in sunlight, shadowy blue strips of canal which lazily bask outside disintegrating ancient palaces—all these are utilized by M. Bonamici for his palette of opulent colors. These colors because of the caky thickness of the paint, which seems carved on to the canvas, have a glamorous glaze.

Other exhibitions which opened too late for extended mention at this time was a group of water colors by Jean Jacques Haffner, head of Harvard University's School of Architecture, at the Knoedler Galleries; the decorative sculpture of Hunt Diederich at the Ferargil Galleries; a collection of old ship prints at the Butler Galleries; and a new group of water colors, drawings and prints by Maurice de Vlaminck at the Weyhe Galleries.



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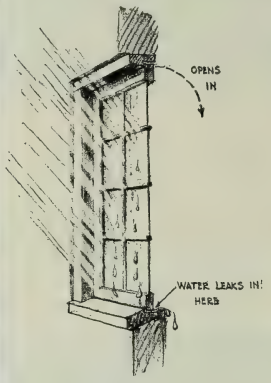
The Modern Casement Window

(*Continued from page 72*)

One great advantage of the metal casement is in its adaptability to leaded glass. It makes a stiff frame, and yet has a thin appearance, which sets off the leading. There is no more beautiful window than a steel casement holding a fine pattern of leaded glass.

Incidentally, glass is held in the frames by moulding strips screwed on the inside of the sash. Leaks around the glass are stopped by a cushion of putty, and unlike the wooden window, a broken glass can be replaced from the inside.

As for cleaning the glass of the casements that open out, a number of conveniences have been planned. A sash is never made wider than the length of an arm, so that the cleaner can reach out-

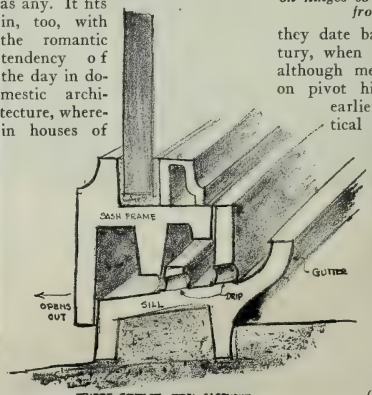


CASEMENT OPENING INWARD

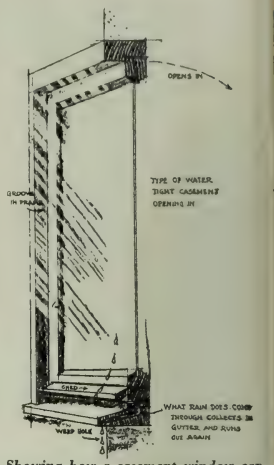
Study this design if you want to avoid water leakage in a casement window

side and wash the glass with care. Some manufacturers install hinges having long elbows, that swing the sash clear of the frame, allowing the cleaner to reach the glass which ordinarily comes against the window frame.

Thus, even though there is no window which is faultless, the modern steel casement comes as near approaching a perfect window as any. It fits in, too, with the romantic tendency of the day in domestic architecture, wherein houses of



THREE CONTACT STEEL CASEMENT



Showing how a casement window can be made water-tight

the picturesque type, such as the English cottage and Tudor Manor, make their appeal.

It may be said that for houses of this type, the casement window is alone appropriate. In England,



A casement window that swings out on hinges so that it can be cleaned from the inside

they date back to the 14th century, when they were first used, although metal casements, hung on pivot hinges, are found in earlier French ecclesiastical work. As Europe gradually emerged from the darkness of Mediaevalism toward the Renaissance, a growing interest arose in more comfortable and artistic dwellings. Windows, which had been mere slits in the wall, were broadened, and metal gratings (probably the forerunner of casements) fre-

(*Continued on page 110*)



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The Modern Casement Window

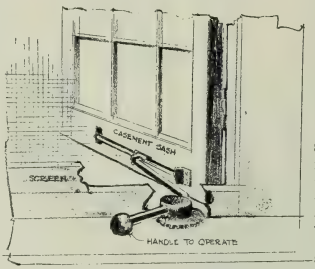
(Continued from page 108)



A triple frame fitted up with casement windows. Courtesy of David Lupton Sons Co.

quently ornate in design, began to divide the opening into smaller spacings with pleasing effects. Window glass, although known, was far too costly for domestic use, but horn was utilized to a considerable extent even as late as the Tudor period.

In this late Tudor period, sometimes designated as the first stage of English Renaissance, metal casements and leaded glass were transcendent, and so continued throughout the Elisabethan Era. In design, these ranged from the large, beautifully leaded examples found in the stately mansions of the nobility to the tiny, simple windows in the cottage of the peasant.

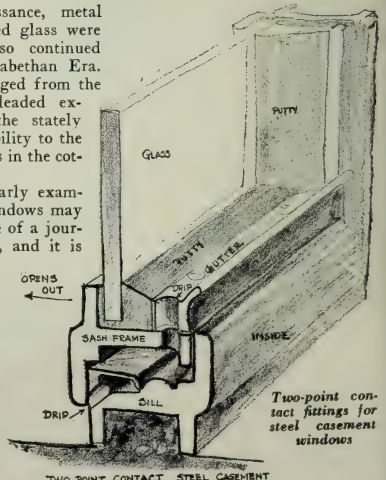


Type of hardware that operates a casement window through a screen

Many of these early examples of casement windows may be seen in the course of a journey about England, and it is interesting to note that age has deteriorated them very little, if at all. Crudely contrived though they were, their metal construction protected them against the ravages of time and weather.

Among the 14th and 16th century houses of note wherein casements were used were Charlecote, Penshurst, Westwood, Longlear, Haddon, Burghley, Hardwick, Aston, Kirby and Knole. Of the fine examples of the manor house type were Owlpen, St. Catherine's Court, Losely, Upper Swell and many others.

All through the lovely English countryside, even today, old cottages and farmhouses may be seen, their casement windows still remaining to delight us with their dignified breadth and simple proportions. In Kent and Sussex, and in the district of Evesham and Broadway, there are many beautiful types. Built with the materials at hand, these homesteads, with their picturesque thatched roofs and metal casement windows, grace the English waysides as naturally as do the hedgerows.



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" 2	Tues.	Estonia	**Danzig:** Copenhagen
" 2	"	Edison	**Piraeus:** Boston, Patras
" 2	"	Reliance	**Hamburg:** Cherbourg, Southampton
" 3	Wed.	Berengaria	**Southampton:** Cherbourg
" 3	"	La Savoie	**Havre:** direct
" 3	"	Pres. Roosevelt	**Bremen:** Plymouth, Cherbourg
" 4	Thur.	American Banker	**London:** direct
" 4	"	Roussillon	**Bordeaux:** Vigo
" 4	"	United States	**Copenhagen:** Christiansand, Oslo
" 4	"	Thuringia	**Hamburg:** Boston, Cobh
" 6	Sat.	Minnewaska	**London:** Cherbourg
" 6	"	Cameronia	**Glasgow:** Londonderry
" 6	"	Scythia	**Liverpool:** Cobh
" 6	"	Tuscania	**London:** Plymouth, Havre
" 6	"	France	**Havre:** Plymouth
" 6	"	Volendam	**Rotterdam:** Plymouth, Boulogne
" 6	"	Pennland	**Antwerp:** Plymouth, Cherbourg
" 6	"	Cedric	**Liverpool:** Boston, Cobh
" 6	"	Homeric	**Southampton:** Cherbourg
" 6	"	Roma	**Genoa:** Naples
" 6	"	Muenchen	**Bremen:** Cobh, Cherbourg
" 9	Tues.	Gripsholm	**Gothenburg:** direct
" 10	Wed.	Mauretania	**Southampton:** Plymouth, Cherbourg
" 10	"	Republic	**Bremen:** Cobh, Plymouth, Cherbourg
" 11	Thur.	American Farmer	**London:** direct
" 11	"	Andania	**Hamburg:** Plymouth, Cherbourg
" 11	"	Deutschland	**Hamburg:** Cherbourg, Southampton
" 12	Fri.	Asia	**Beirut:** Providence (R. I.), Azores, Lisbon, Piraeus, Salonica, Constantinople, Constanza, Jaffa
" 13	Sat.	Manuel Arnus	**Barcelona:** Cadiz
" 13	"	Caronia	**London:** Plymouth, Havre
" 13	"	Orca	**Southampton:** Halifax, Cherbourg
" 13	"	Transylvania	**Glasgow:** Londonderry
" 13	"	Laconia	**Liverpool:** Boston, Cobh
" 13	"	Paris	**Havre:** Plymouth
" 13	"	New Amsterdam	**Rotterdam:** Plymouth, Boulogne
" 13	"	Olympic	**Southampton:** Cherbourg
" 13	"	Baltic	**Liverpool:** Cobh
" 13	"	Minnekahda	**London:** Boulogne
" 13	"	Bremen	**Bremen:** direct
" 13	"	Leviathan	**Southampton:** Cherbourg
" 15	Mon.	Suffren	**Havre:** direct
" 16	Tues.	Conte Biancamano	**Genoa:** Gibraltar, Naples
" 16	"	Bergensfjord	**Oslo:** Stavanger, Christiansand
" 17	Wed.	Aquitania	**Southampton:** Cherbourg
" 17	"	Moreas	**Piraeus:** Boston, Patras
" 17	"	Pres. Harding	**Bremen:** Plymouth, Cherbourg
" 18	Thur.	Amer. Shipper	**London:** direct
" 18	"	La Bourdonnais	**Bordeaux:** Vigo
" 18	"	Oscar II	**Copenhagen:** Christiansand, Oslo
" 18	"	Cleveland	**Hamburg:** Cherbourg, Southampton
" 19	Fri.	Martha Washington	**Trieste:** Boston, Azores, Lisbon, Naples, Patras, Ragusa
" 20	Sat.	Minnetonka	**London:** Cherbourg
" 20	"	Lancastria	**London:** Plymouth, Havre
" 20	"	Franconia	**Liverpool:** Cobh
" 20	"	Providence	**Marseilles:** Boston, Palermo, Naples
" 20	"	Rotterdam	**Rotterdam:** Plymouth, Boulogne
" 20	"	Zeeland	**Antwerp.** Plymouth, Cherbourg
" 20	"	Majestic	**Southampton:** Cherbourg
" 20	"	Celtic	**Liverpool:** Boston, Cobh
" 20	"	Stuttgart	**Bremen:** Cobh, Plymouth, Cherbourg
" 23	Tues.	Lituania	**Danzig:** Copenhagen
" 23	"	Colombo	**Genoa:** Palermo, Naples
" 24	Wed.	Berengaria	**Southampton:** Cherbourg
" 24	"	Rochambeau	**Havre:** direct
" 24	"	Drottningholm	**Gothenburg:** Halifax
" 24	Wed.	Geo. Washington	**Bremen:** direct
" 25	Thur.	American Trader	**London:** direct
" 25	"	Hamburg	**Hamburg:** Cherbourg, Southampton
" 27	Sat.	Giuseppe Verdi	**Genoa:** Boston, Palermo, Naples
" 27	"	Ausonia	**London:** Plymouth, Havre
" 27	"	Samaria	**Liverpool:** Boston, Cobh
" 27	"	France	**Havre:** Plymouth
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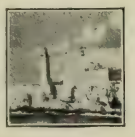
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Broadway To Date

(*Continued from page* 102)

It is all a superb, healthy laugh *à l'Americaine!*

"Yellow," by Margaret Vernon and produced by George M. Cohan, is just another melodrama. Girl seduced by architect (with Gothic morals naturally). Deserts her (see "East Lynne"). Returns to her (see "Johnny Comes Marching Home"). She shoots him (see any tabloid). She sinks down and down and down until she is even *de trop* in the cabarets (fancy that, Hedda!). I must say it was all well done and I would have gotten a big thrill out of it if I hadn't seen it at old Forepaugh's Theatre in Philadelphia in 1892.

Frances Starr in "The Shelf", by Dorrance Davis, is one of the worst dramas I have ever seen. Every piece of claptrap is used to prolong its boredom. It is the story of a quasi-fast lady who is staying in Kiwanisport. But don't waste your money to find out why. Arthur Byron is always a delight to see, and if anybody can ever put a bad drama on its feet it is Mr. Byron. But this was too much for him.

Willard Mack and David Belasco wrote a play for Fannie Brice called "Fanny." I never could "see" Fanny in the things that made her famous. Now, I find she can't act. This play is something about Fanny and some cowboys. I yawned through two acts, and then went out with Dixie Hines to a speak-easy. *Requiescat in pace.*

Musical comedies may come and go, but Gilbert and Sullivan go on forever. Which has nothing to do with "Naughty Riquette," a rattling entertainment with Oscar Straus, music, petite Mitzi, a wonderfully amuzing new funny man, Stanley Lupino —and that strange, beautiful, elf-like creature, Vivian Fay, whose wild, dancing, iridescent gusto and unsophisticated charm left rainbows in my brain. There is nothing so exquisite as this creature on our stage.

"Castles in the Air", with Vivienne Segal and Bernard Granville, is good entertainment. "Queen High" gave me at least twenty laughs. A smashing gale of music, hot Hungarian wine and old-fashioned melodrama hit the Shubert Theatre when "Countess Maritza" came to town. You are literally made drunk with music, and of a quite passable kind, with a grand opera chorus and a list of good principals, including Yvonne D'Arle. I retired with flayed ear-drums.

A Long Island Elizabethan Home

(*Continued from page* 59)

up so that jackets of weather-boarding were added later to keep out the winter's cold.

In the house at Whitestone, Long Island, designed by Dwight James Baum for Arthur Hammerstein, Esq., the architect has given a highly satisfactory interpretation of the late Elizabethan domestic style adapted to local conditions and needs. The illustrations speak for themselves so that further comment on the score of fitness, from every point of view, is quite unnecessary. The thorough domestic quality of the house and its suitability in every respect to the environment are clearly apparent. It only remains to call attention to the exceedingly pleasant and convincing use of the materials employed in construction. Therein lies a source of no little interest as well as of satisfaction to the eye.

The picture showing the entrance porch is an especially apt illustration in this particular. The triple-arched stone porch, the half-timbered upper story above it with brick nogging laid so as to give an agreeable diversity of pattern, the bay window with leaded casements, and the overhanging gable with the timber framing so set as to show an engaging design against the foil of stucco nogging — all these are in accord with the best Elizabethan tradition and, at the same time, are thoroughly logical and consistent with the employment of readily obtainable materials. Furthermore, in this connection, the stone paving of the entrance hall deserves mention. Stone paving indoors is not necessarily cold or harsh, and its convincing aspect of permanence and stability should go far to establish the increasing favour in which it is held.

The oak panelling in the embayed living-room window is another item for scrutiny. The manner of fastening stiles and rails with oaken pins is indicative of the sound spirit of craftsmanship to which we are gradually returning under the insistence of architects with vision and that retrospective knowledge which can single out and rightly appraise methods used by the old builders that ought to be perpetuated.

It is only by a whole-hearted return to such straightforward methods in craftsmanship and the use of materials that we shall achieve the distinction and individuality we so admire in the work of past generations.



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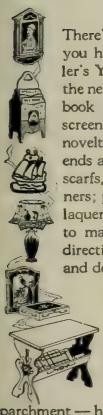
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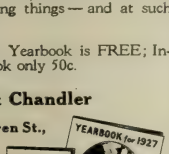
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Contemporary Reminiscences

(*Continued from page 60*)

a resentment against the New York spirit in cultural matters, a resentment which Mr. Sullivan shares. What he has to say about that spirit, however, seems to me fallacious and documented with some extremely dubious statistics. All but about ten per cent of the population of New York, he says, is foreign born or born of parents or grandparents from alien soil. The culture that this alien population produces, he avers, is forced upon the rest of the country by the impetus gained in New York as the producing center. The rest of the country hates the music, drama and literature, he says, that comes from New York, because it is not a product of the soil and background of America.

This is the old bogus argument of 100% Americanism all over again and as usual it is a false premise bolstered as usual with false arguments. There has not been a best seller or a play that enjoyed country-wide success in ten years that was written by a New Yorker or by an American who was not born in some other part of the country, until John Erskine, a professor at Columbia, who was born in New York city, wrote "The Private Life of Helen of Troy."

Mr. Sullivan omits to give statistics on literature and the drama and confines himself to music. His one example is Irving Berlin, who "on his arrival from Russia at four years of age to his writing 'Alexander's Ragtime Band' at twenty-four, had spent his whole life in the heart of the East Side. . . . Berlin's music, ragtime, has been pronounced by critics to be characteristic American music, expressing the soul of America. One wonders whether this is a complete equipment for expressing the soul of America."

Mr. Sullivan fallaciously assumes that Berlin invented ragtime. Ragtime was invented by Scott Joplin, a Southern Negro, who wrote "The Maple Leaf Rag" and it had reached a high and popular state of development long before Berlin adopted its technic. The answer, finally, is that if ragtime and jazz are not American, they are assuredly not European. They did not originate in Europe and what is more, few Europeans can be taught to play ragtime or jazz.

Mr. Sullivan further says that New York's attitude toward the enforcement of prohibition is resented by the rest of the country. The rest of the country, he says, is dry in sentiment and in fact. If it is, then Mr. Jay Racusin, an excellent reporter from Mr. Sullivan's own paper, is a fraud and a deceiver in his recent first-hand report of the prohibition situation in every state in the country.

In fine, it comes down to this: That Mr. Sullivan is taking too seriously a situation that is only a normal and human one. He says that the rest of the country would gladly trade New York City to England for a few square miles of Canada. Bosh! The rest of the country "hates" New York in the same way that people "hate" a member of their family who is more prosperous than themselves. They will talk about him, but won't permit outsiders to say anything against him.

THE other night, G. D. Eaton arranged a dinner in the basement of a Greenwich Village restaurant; and thither I went to find there James Stevens, (not the Irishman of "The Crock of Gold"), author of "Brandyman"; Stephen Graham, author of "London Nights," Harry Hansen, the critic, C. Hartley Grattan, the critic, and two other chaps whose names I did not get.

Graham bears a striking resemblance to Konrad Bercovici, although Bercovici's hair and mustachios are black, while Graham's are red. It struck me as curious, too, that they seem to have pretty much the same sort of interests. They are both vagabonds in spirit, and they like to poke about among strange corners of various parts of the world. Graham is studying the night life and the foreign quarter of New York for a companion book to his "London Nights," to be called "New York Nights," and Bercovici has written a book on this teeming cosmopolis.

Stevens sang us some cowboy songs of a sort that never get into the anthologies; and they were full of gusto, if reeking of the earth. There was discussion of the successful efforts of the reformers to drive vice into the hidden quarters of all the big cities of America; and of the dry sentiment held by people in the inland towns who drink perhaps more heavily than they did before prohibition; and Stevens told us some strange tales of guzzling in the cities of the northwest, such as Seattle and Portland.

Well's new novel, "The World of William Clissold" came into the evening's talk; and our attitudes toward it were no more reverent than Wells' own attitude in the novel toward British statesmen. The arguments that Wells attributes to Clissold on the subject of love and marriage seem strangely juvenile; and Clissold's difficulties, both as a husband and as a philanderer, it seems to me, lie entirely in the fact that Clissold is a monumental egotist, demanding complete subservience, and at the same time, always wanting something for nothing. The trouble lies not as Clissold (or Wells) sees it in our "archaic laws and conventions on the subject of sex", but in the limitations of Clissold in intelligence and humor.



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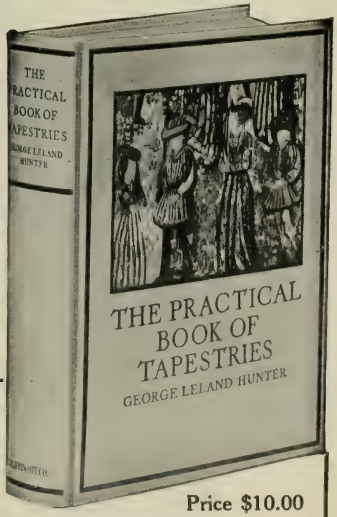
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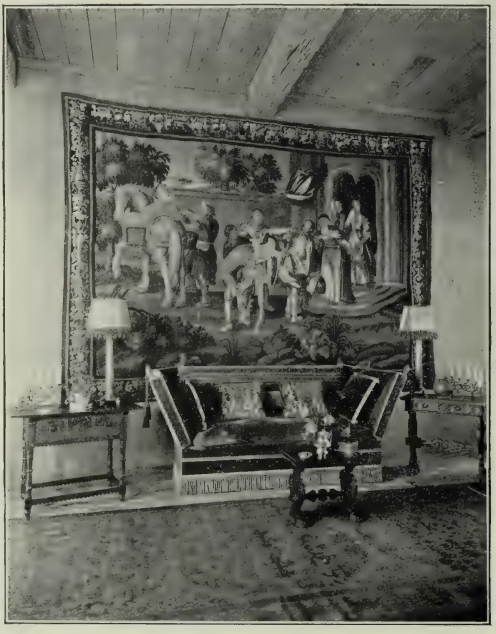
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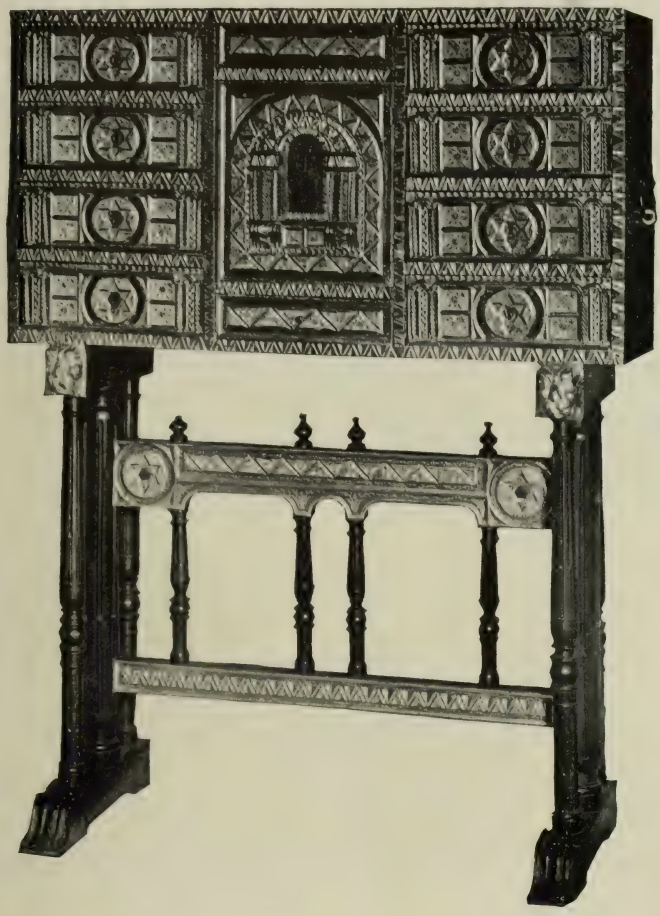
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DECEMBER, 1926

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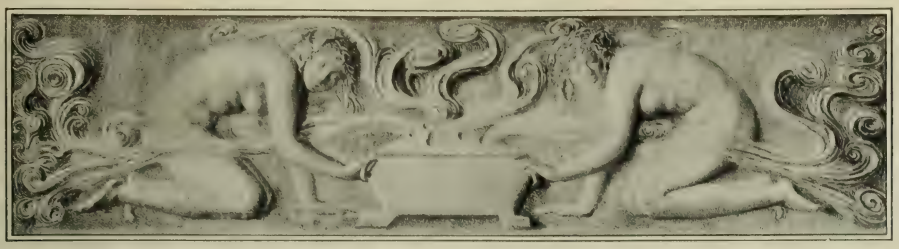
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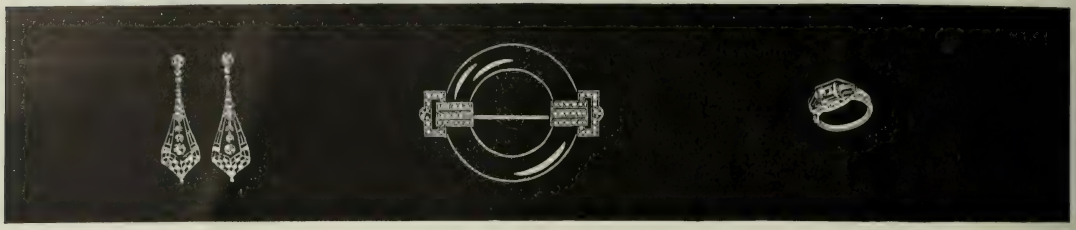
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	FROM	TO
Bar Pins	$500.00	$6,300.00
Bracelets	715.00	42,000.00
Brooches	400.00	33,000.00
Collars	800.00	7,200.00
Diamond Chains	400.00	20,000.00
Earrings	125.00	25,000.00
Guard Rings	$70.00	$1,200.00
Lorgnons	300.00	2,200.00
Pearl Necklaces	325.00	550,000.00
Pearl Ropes	700.00	21,500.00
Pearl Scarf Pins	150.00	12,000.00
Pendants	500.00	21,500.00
Rings	110.00	175,000.00

JEWELRY

	FROM	TO
Bar Pins	$4.00	$300.00
Barrettes	6.00	200.00
Bobbed Hair Combs	25.00	65.00
Brooches	4.00	300.00
Bracelets	5.00	600.00
Charms	2.00	275.00
Cigarette Cases	100.00	1,500.00
Cigarette Holders	10.00	400.00
Crosses	7.50	150.00
Earrings	10.00	500.00
Garters	15.00	65.00
Hat Ornament Pins	10.00	225.00
Lingerie Pins	5.00	50.00
Lockets	5.00	300.00
Lorgnettes	23.00	1,500.00
Mesh Bags	275.00	1,500.00
Miniature Cases	$50.00	$165.00
Mirrors—vanity style	23.00	75.00
Necklaces—all gold	12.00	70.00
Necklaces—semi-precious	18.00	2,500.00
Pendants	25.00	375.00
Powder Boxes	25.00	2,500.00
Rings	10.00	600.00
Rosaries	45.00	150.00
Safety Pins	1.00	8.00
Thimbles	8.00	10.00
Vanity Boxes	100.00	2,500.00
Wedding Rings—gold	4.00	15.00
Wedding Rings—platinum	30.00	135.00

NOVELTIES

	FROM	TO
Bridge Sets	$27.00	$49.00
Inkstands	$20.00	$700.00

NOVELTIES—*Continued*

	FROM	TO
Desk Sets—silver, enamel and marble	$42.00	$450.00
Frames—silver, gold, enamel and crystal	10.00	350.00
Monogrammed Playing Cards		
6 packs, $15.00 - 12 packs, $24.00		
Jewel Cases	100.00	300.00
Lip Sticks	$6.50	$12.50
Miniature Cases	8.00	56.00
Pencils	4.00	15.00
Pen Holders	5.00	8.00
Powder Boxes	15.00	35.00
Perfume Flasks	5.00	12.50
Scissor Sets	18.00	35.00
Vanity Cases	46.00	75.00

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	FROM	TO
Ladies' Platinum & Diamond Pendant Watches	$850.00	$3,200.00
Ladies' Platinum and Diamond Wrist Watches	450.00	8,500.00
Ladies' Gold Ribbon Wrist Watches	55.00	200.00
Ladies' White Gold Ribbon Wrist Watches	$75.00	$215.00
Silver Folding Clocks	50.00	115.00
Leather Folding Clocks	25.00	75.00
Gold Folding Clocks	350.00	500.00
Enamel Clocks	85.00	200.00
Jeweled Clocks	450.00	6,000.00

TABLE SILVERWARE

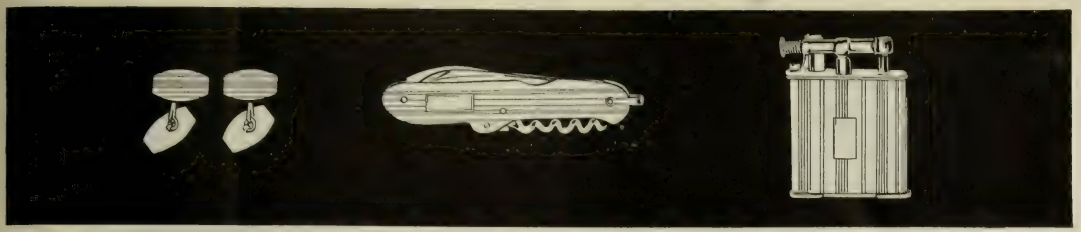
	FROM	TO
Bowls	$20.00	$300.00
Bells	6.00	20.00
Candlesticks	15.00	225.00
Dishes—various styles	25.00	350.00
Pitchers	35.00	400.00
Sugar Baskets	14.00	25.00
Trays	$11.00	$450.00
Tea Balls	4.00	15.00
Tea Sets—5 pieces	275.00	1,900.00
Tea Sets and Kettle	400.00	2,800.00
Tea Sets, Kettle and Waiter	500.00	3,800.00

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	FROM	TO
Address Books	$5.00	$12.00
Baby Books	20.00	38.00
Bags (handbags)	25.00	700.00
Bridge Score Pads	5.00	22.00
Compact Bags	250.00	400.00
Desk Sets	125.00	300.00
Fitted Suitcases	125.00	2,500.00
Jewel Cases of Tooled Leather	$8.00	$48.00
Overnight Bags	60.00	350.00
Picture Frames	8.00	45.00
Purses	8.00	100.00
Suitcases	30.00	150.00
Travelling Jewel Cases	30.00	60.00

A Gift List for Men

	FROM	TO
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Chains—vest	15.00	200.00
Check Book Covers	75.00	200.00
Cigarette Cases	100.00	1,500.00
Cigarette Holders	10.00	400.00
Cigarette Lighters	50.00	100.00
Cigar Cutters	15.00	45.00
Corkscrews	28.00	75.00
Dress Sets	$100.00	$2,500.00
Guard Rings	2.00	15.00
Key Rings	10.00	55.00
Pocket Knives	15.00	60.00
Stock and Sport Pins	7.00	75.00
Suspenders	40.00	95.00
Tie Clasps and Holders	5.00	80.00

SILVER NOVELTIES

	FROM	TO
Bottle Openers	$7.50	$25.00
Cigarette Cases	18.00	100.00
Cigar Boxes	65.00	200.00
Cigar Lighters	25.00	60.00
Corkscrews	5.00	15.00
Flasks	25.00	600.00
Pr. Military Brushes and Comb	$20.00	$50.00
Smoking Sets	25.00	200.00
Shaving Sets	18.00	36.00
Tantalus Sets	60.00	230.00
Travelling Clocks	50.00	100.00

WATCHES

	FROM	TO
Men's Gold Pocket Watches	$72.00	$1,200.00
Men's Platinum Pocket Watches	500.00	1,500.00
Men's Platinum Wrist Watches	$500.00	$1,800.00
Men's Gold Leather Wrist Watches	75.00	350.00

LEATHER ARTICLES

	FROM	TO
Buckles and Belts	$8.00	$75.00
Billfolds	7.00	60.00
Canes	10.00	375.00
Cigar Cases	10.00	40.00
Cigar Holders	5.00	20.00
Cigarette Cases	7.00	45.00
Cocktail Sets	$225.00	$400.00
Fountain Pens	12.00	55.00
Hip Cases	6.00	40.00
Picture Frames in Tooled Leather	8.00	45.00
Umbrellas	15.00	145.00
Wallets	10.00	45.00

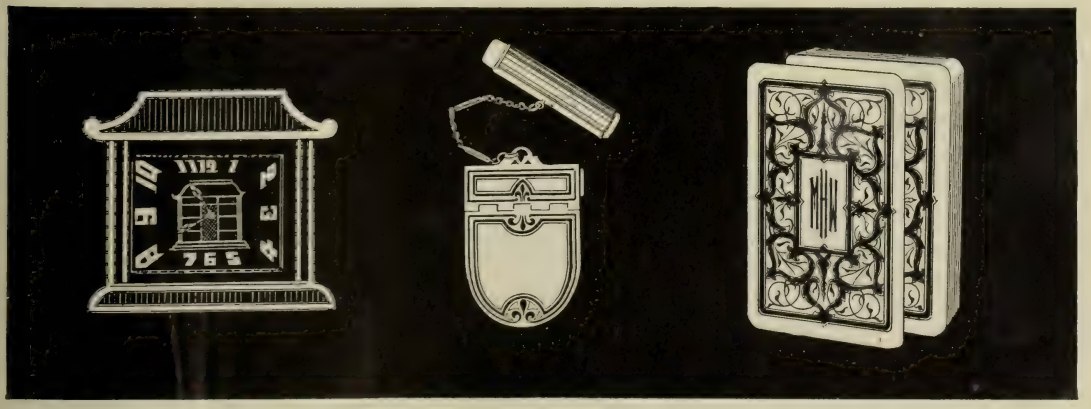
Gifts for the Baby

	FROM	TO
Add a Pearl Necklace	$25.00	$500.00
Baby Books	20.00	30.00
Rattles	3.00	30.00
Bib Chains	10.00	15.00
Safety Pins	2.00	6.00
Child's Cups	9.00	42.00
Child's Bowls	10.00	50.00
Child's Plates	10.00	50.00
Child's Porringers	12.00	36.00
Child's Sets-knife, fork and spoon—large	$8.50	$12.00
Baby Sets—knife, fork and spoon —small	7.50	12.00
Baby Pushers	2.50	8.00
Baby Brushes & Combs	12.00	18.00
Baby Military Brushes and Combs	10.00	20.00

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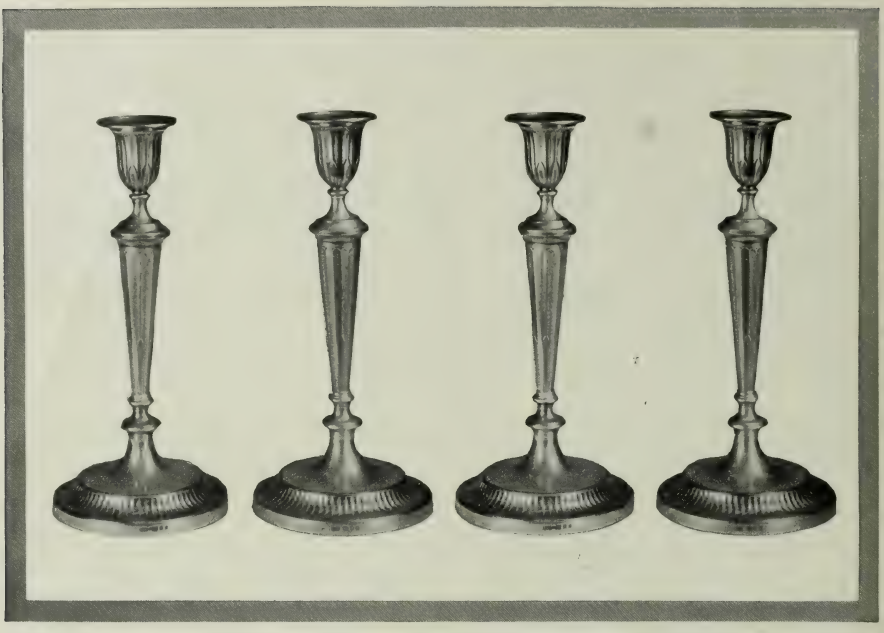
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The Willys Finance Plan offers unusually attractive credit terms. Ask your Willys-Knight dealer for facts and figures. Willys-Overland, Inc., Toledo, Ohio. Willys-Overland Sales Co. Ltd., Toronto, Canada.

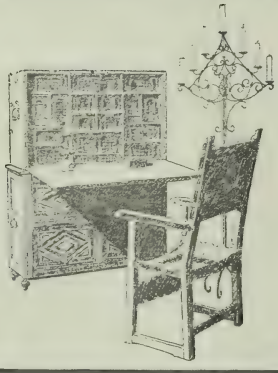
A soft-toned tapestry provides a perfect background for this hall grouping of Spanish velvet chairs and a beautifully detailed table, while the candelabra and Chinese jars add grace





Every curve in this elaborate dining-room suite is gracious, and true elegance distinguishes it, through the beauty of its woodwork, its brocade upholstery, and the marble top on the side buffet and console

An impressive home in Westchester



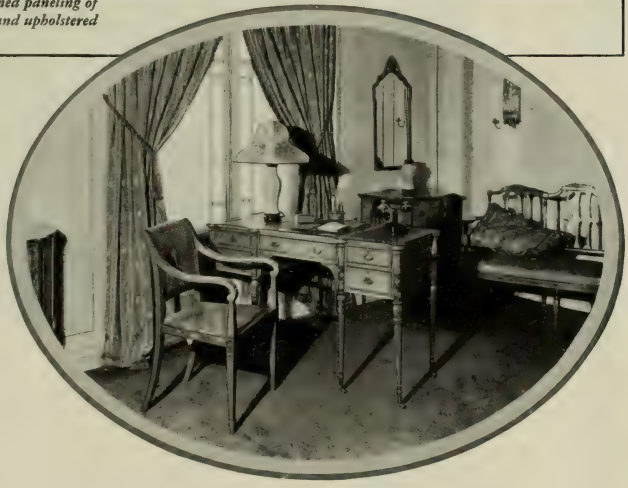
A Spanish note is struck by this rich-toned vargueño and leather chair. The shot taffeta couch below invites to comfort and the screen to privacy



GLANCE where you will, at the formal dignity of the hall above, into the sombre elegance of the oak-paneled living-room, through the stately dining-room to the long gallery beyond, or into the charming morning room with its painted satinwood furniture—you might well think yourself in some hospitable country house upon a tree-gemmed hillside in Westchester. Each room is completely typical of the luxury, the spaciousness, the livableness that go to make the American country house so truly notable . . . Yet each charming interior has been planned and executed by the Hampton Shops decorators in their own stately building on Fiftieth Street. The elaborately modeled ceilings, the exquisitely proportioned wall-panelings, the stately mantels and doors—all were designed and installed by the Hampton Shops, and are fitting examples of the type of interior demanded by people of substance and discernment.



From an old English manor-house came the lovely time-stained paneling of this notable living-room, which depends upon the rich rug and upholstered chairs for color and homelikeness



A morning room in satinwood and harmonious taffetas is pleasing indeed, whether in an important country house or an apartment on the Avenue

Hampton Shops decorators use these splendid architectural details as but the foil to the superb furniture, hangings, rugs and bibelots with which they enrich and embellish the homes they design. Each Hampton reproduction they choose for a room must harmonize with every other piece—for all must be in perfect proportion.

Each carefully chosen piece of furniture shows unmistakably that complete fidelity to the famous era it represents which marks it so truly as a Hampton Shops reproduction. And between the decorative architectural features and the furniture itself there is splendid harmony of color and of form, the perfect balance of composition and of detail so observable in all the interiors which the Hampton Shops create for their distinguished clientele.

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Hampton Shops

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The ORSENIGO Co INC.

383 *Madison Avenue*

NEW YORK CITY



DISTINCTION of craftsmanship and correctness of detail—will be seen in this group of Italian pieces. Their beauty is enhanced by the vivid coloring of the Old World Tapestry, which forms a charming background. Upon presentation of the necessary card of introduction, clients of Dealers and Decorators will be shown our interesting exhibits of every outstanding period.

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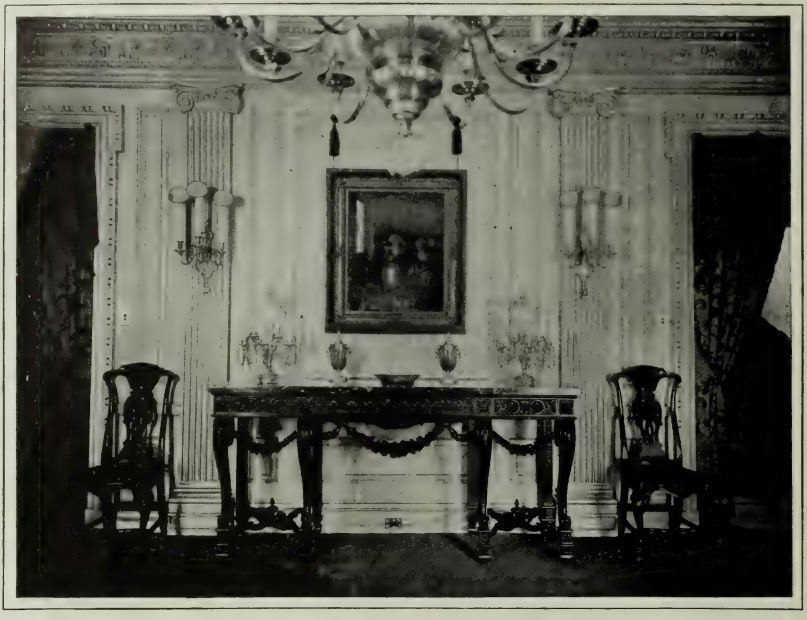
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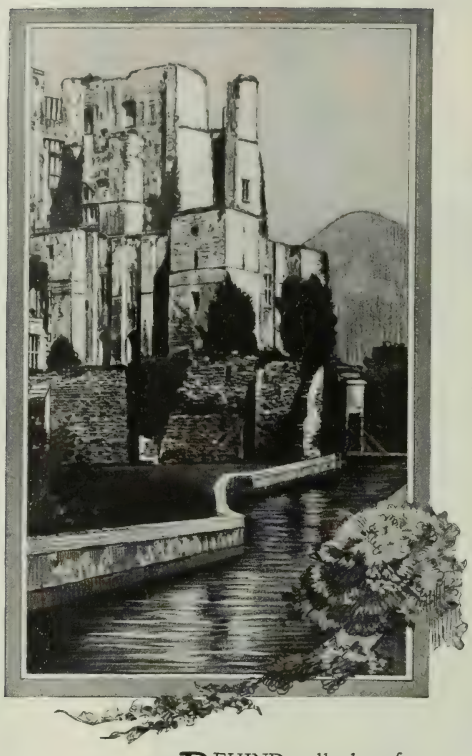
To Assist You
In the Creation of a Distinguished Home

bronzes, porcelains, enamels, crystals, fabrics, wrought-iron and bric-a-brac—lovely things assembled from Europe and Asia.

This collection runs the gamut of choice—from articles suitable for simple gifts to veritable masterpieces of the craftsman's art.

TREASURE TROVE—FOURTH FLOOR

Illustrated above; a sleek and gracious bit of bronze, in the modern mood, from Vienna



From the medieval castles of Old England

BEHIND walls three feet thick—walls so old they have felt the tips of arrows shot at them—there have lain for endless years some of the most exquisite mantels, andirons and other fireplace accessories—examples of the furniture craftsmen of other days.

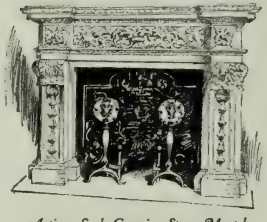
The hand of Time has enriched them and added a beauty that no human hand could ever impart.



Cast Iron Fireback, as in Queen's Gallery, Hampton Court. $75.

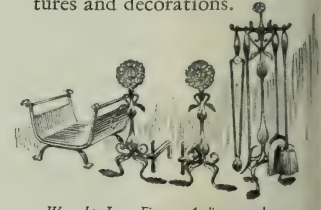
For nearly one hundred years we have brought many of these treasures to this country to grace the loveliest American homes.

The war unlocked many doors that had been inaccessible before. Our representatives, known for years in England, were thus able to secure pieces that previously could hardly be seen.



Antique Early Georgian Stone Mantel taken from Trentham Hall, Staffordshire, one of the seats of the Duke of Sutherland. Shelf 9' 1½", Height 6' 10". $2,200.

Some original antiques are still available. But almost as fortunate is the opportunity we have to make reproductions of these old English mantels and the fixtures and decorations.



Wrought Iron Fireset, Andirons and Woodholder with Brass Discs, adapted from those in use in the time of Oliver Cromwell. Fireset $55, Andirons $55, Woodholder $55.

We would like to show you these, and treasures from other countries. Come in even if you have no immediate desires. It would be our pleasure to show you around our shop and tell you about the things that interest you. Or, if you will write and let us know the nature of your needs, we shall be glad to send you photographs and to give you whatever specific information you may desire.

GENUINE ANTIQUE AND MODERN MANTELS, ANDIRONS, VASES, WELL HEADS, FOUNTAINS, CIRCULAR SEATS, COLUMNS.

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Of Special Interest at the Christmas Season

One finds on stepping inside these doors that opportunity for attractive and unusual gift purchases is almost unlimited.

Color, rich beckoning color combined with refinement of design, is on every hand. . . . Cool green of jade in skilfully fashioned ornaments . . . ruddy glow of red and amber glass . . . glint of myriad silver pieces . . . gleam of mahogany in tall clock cases . . . the subtle softness of a lighted lamp . . . tapestry-like tracery on a



Modern and Antique Silverware

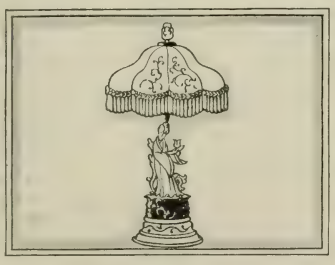
beaded bag . . . and, if one is seeking it, sheer perfection in diamond, ruby, emerald or sapphire.

So varied is this Caldwell Collection that a visit to it corresponds to a shopping tour



Tall Clocks and Banjo Clocks

through the marts of all the world, where each nation has arranged its choice craftsmanship. Which is indeed the truth, for the objects in the Caldwell Collection have been selected from



Lamps and Shades

all the world by men who know and love their work.

But this fact should be remembered—variety in the Caldwell Collection does not mean exorbitant cost. The unusual and inexpensive object is as much in evidence as the unusual and very dear. Whatever the gift selected



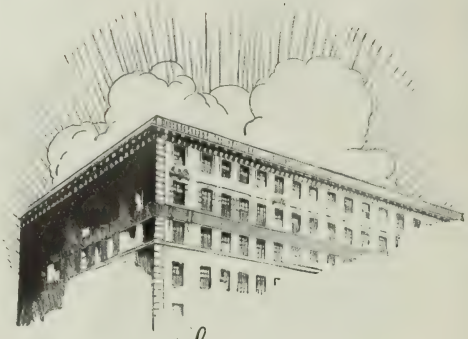
Rare Jewels in Unusual Mountings

—cigarette case or bar pin, dressing table with gold fittings or star sapphire in a diamond mounting—the purchaser may rest assured that he has secured the utmost value for his expenditure. And that the name of Caldwell's on his gift will testify to his thoughtfulness.

Visitors are always welcome at the Caldwell Collection.

Mail inquiries receive prompt attention.

J. E. CALDWELL & CO. Jewelry, Silverware, Watches, Stationery
Chestnut Street at Juniper, Philadelphia



A long stride toward perfection

775 Park Avenue at 72nd Street

IN these days of luxurious apartments, a new building must be amazingly fine to be distinguished from all others. But such is this new building covering the easterly block front on Park Avenue between 72nd and 73rd Streets. In the generous size of their rooms, these apartments hark back to the spacious private houses of former days. Take for example, the fourteen room corner apartment. The foyer is 12′ 6″ x 29′; the living room 20′ x 32′ 6″, facing south and west. There is a library, four splendid bedrooms, each with its own bath, five maids' rooms with two baths and twenty-two closets. Many of these apartments have four open fireplaces. The ceiling heights are splendid, nothing less than 10′ 4″.

The apartments at 775 Park Avenue offer a wide range of size—9, 11 and 14 room simplexes and duplexes of 11 to 16 rooms with ceiling heights from 11′ to 13′.

Secure an apartment in this fine location and plan it to fit your needs.

Occupancy: Summer 1927

No mortgage on land or building. Maintenance 9¼%, including sinking fund.

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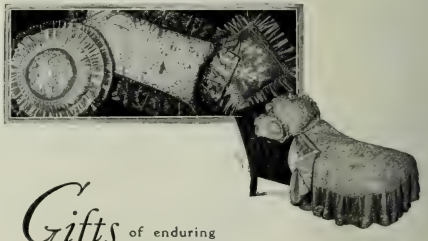
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Gifts of enduring charm and desirable utility abound in the cushions, comforters, couch throws, silken sheets and other dainty appointments that Carlin Comforts has created for the boudoir.

Christmas shopping becomes a delight when it can be done in such a lovely shop! One may also find those happy suggestions for unique and useful gifts in our interesting brochure in color which describes and illustrates every item. May we send you a copy?

Comforters
Down Puffs
Blankets
Bed Spreads
Blanket Protectors
Chaise Longue Covers
Couch Throws
Traveling Sets
Bed Jackets
Linen Sheets and
Pillow Cases

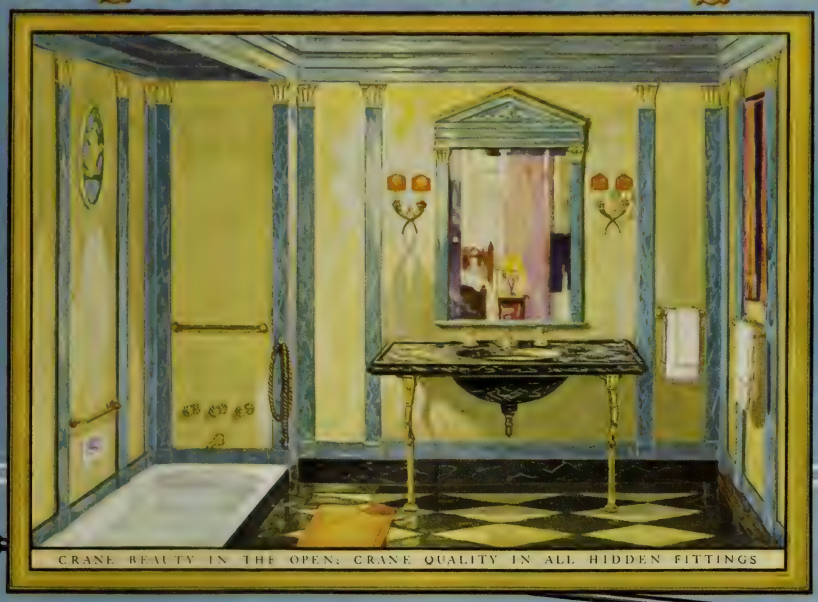


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Carlin Comforts Inc
528 Madison Ave.
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Western Distributors
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"Some day," you have said to yourself while looking at an advertisement like this, "some day I shall have a wonderful Crane bathroom . . . as soon as I can afford it."

The plain fact of the matter is that if you can afford any bathroom at all, you can afford one equipped throughout with Crane materials: graceful fixtures of gleaming white, valves and hidden fittings dependably long-lived. For despite any impression to the contrary, Crane plumbing and heating materials for a complete installation are no higher in price than substitutes.

Make your ideas known to any responsible plumbing contractor. Explain the kind of bathroom you want. *New Ideas in Bathrooms*, with color illustrations (sent on request) may help. Then specify Crane fixtures, valves, and fittings; and you won't have to pay a penny more than for any other good materials.

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ANDRE de FOUQUIERES

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Melachrino cigarettes are made of the very finest Turkish. No tobacco in the world equals Turkish in delicacy of flavor, aromatic qualities, smoothness and richness.



Plain-Cork or Straw Tips

30$ the packet of 20
15$ the packet of 10

Paris.

Les cigarettes "Melachrino" sont un enchantement!
C'est le don de l'Orient à l'occident!
C'est la joie et le rêve qui s'évapore en des spirales géométriques.
Les cigarettes Melachrino sont le repos, la douceur et l'oubli!

André de Fouquières

TRANSLATION

The Melachrino cigarettes are enchanting. They are the gift of the Orient to the Occident. They are a joy and a dream that evaporate in geometric spirals. The Melachrino cigarettes are rest, luxuriousness and forgetfulness.

ANDRE de FOUQUIERES

"The World Over" Number



One of the most beautiful homes in America

A profusely illustrated article which describes in detail what is undoubtedly one of the most beautiful houses in the United States (a Florida house of Spanish architecture) will appear in our next issue—

The January number of

Arts & Decoration

You will find this an especially valuable number. It contains examples of art and architecture from "the world over." Among the many things of unusual interest will be:

Portraits in Mosaics

Reproductions of several of the newest form of portrait art, done by a distinguished French artist.

Paging Beauty in Europe

Alfred Bossom, one of America's great architects, writes of his recent journey through Europe in search of beauty in the fine and industrial arts.

Sideboards of Various Countries

As was recently done with refectory tables, we shall present in this article examples of sideboards of every period and style that our readers may more easily compare them.

Carlos Merida's Work

Examples of the recent achievements of Guatemala's foremost artist.

New Settings for "The Nightingale"

Soudeikine's new decorations for the Stravinsky opera to be heard this season at the Metropolitan Opera House.

It will be a decided loss if you miss this issue, and you may do so if you depend upon your newsdealer. Why not make *sure* of getting all issues for a year to come, by sending us your subscription? Please use the coupon.

ARTS & DECORATION, 45 West 45th St., New York, N. Y.
For the enclosed $6. place my name on your list for a 12 months' subscription.

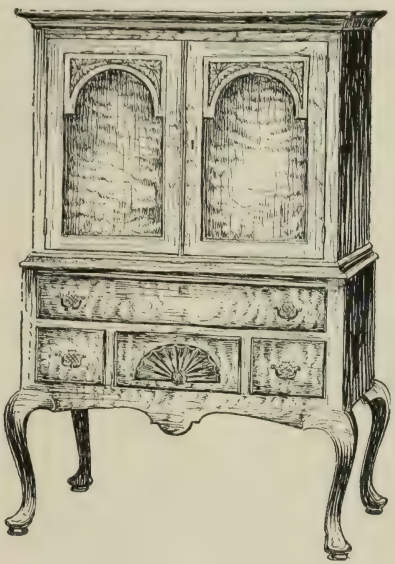
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The SPIRIT of '76



JUST as the rugged character of the American colonists has become the nation's pride, so the spirit of their homes holds first place in our modern schemes of decoration.

The furniture used in America in the XVIII Century was graceful, congenial and lasting. It has been called "the most hospitable style ever developed." Derived from English and Dutch originals, it nevertheless remains a symbol of American ideals and independence.

The piece shown above is typical. It is from the collection of Mr. Kaplan, of Cambridge. In this lovely old town of the Massachusetts colony, are made the famous

Kaplan American Classics

reproductions of beautiful furniture in the spirit of Colonial days.

Mr. Kaplan himself supervises every piece. He insists that true craftsmanship must never be lost sight of, even in the rush of the day's work. The result is a credit to American standards, and an asset to American decoration.

The complete line of Kaplan American Classics can be seen in the Herrmann Showrooms. Make an appointment through your dealer or decorator.

H. HERRMANN FURNITURE CO.

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IN the extensive Notman Galleries are precious antiques and reproductions which possess all the beauty of tone, the loveliness of line and proportion of the originals. There is character in these furnishings, expressed by their design, utility, construction and finish.

This is the time when redecoration of the home is being carefully considered. When you avail yourself of our expert advice, the planning of decorations for an entire home, a single room, or a piece of furniture, becomes a simple matter.



A. H. NOTMAN & COMPANY
121–127 West 27th STREET
New York

After February 1st, our Galleries
will be located at No. 1 Park Avenue

Making More Lovely the Nation's Homes

A MAGNIFICENT *collection of European Art of widely diverse character and intimate appeal - - - Lamps, Shades, Ceramics, Table Runners, Cushions, Piano Scarfs, Bed Spreads, etc.—and a worthy selection of Glass by Lalique, Argy Rousseau and others!*

The finest examples of the artistry of Edgar Brandt — the modern master of wrought iron work . . and loveliest examples of Lenox China Lamps are features of the Collection deserving particular emphasis.

A series of charming rooms, occupying the entire 12th floor of the building, permits us to display each type of decorative art in its appropriate surroundings.

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303 FIFTH AVENUE AT 31st. ST. N.Y.



Perfume May Now Be Carried Safely In Your Bag

SMART SHOPS carry "Edouardo's" *Bag-Dabs--solid perfume--in dainty hand painted boxes from France, will not spill, evaporate or break.

*Bag-Dab Jarrons filled with the newest and most entrancing "Nuit Divine"

The name, "Edouardo", on your Christmas gift is an assurance of a well pleased recipient for there is a wide choice in their many novelties and perfumes from Paris and Vienna.

Be sure to ask for *Bag-Dabs by name.

*Trade Mark Registered.

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19 East 60th Street
NEW YORK



A fine old Chippendale Settee
covered in original flowered embroidered needlework
on a blue ground

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FURNITURE

INTERIOR
DECORATIONS

OLD
TAPESTRIES
AND
NEEDLEWORK

OLD
VELVETS
AND
EMBROIDERIES

MR. DAWSON begs to announce the opening of his New Galleries at the above address where he is showing a very comprehensive collection of old pieces, principally English, which he has recently acquired and imported.

DECORATIONS *of* DISTINCTION

The MILCH *Galleries*



"Goddess of the Air" by O. Maldarelli
16" high, $500; 32" high, $950

Exhibitions:
AMERICAN DECORATIVE PAINTINGS *and* BRONZES
Etchings ◆ Drawings
Water Colors
108 WEST 57TH STREET
New York City

From the Smart Shops

Under the Direction of ELIZABETH LOUNSBERY

THE approaching holiday season, that brings an awakened interest in the purchase of gifts, has found a ready response in the shops. Things Oriental in exquisite colorings and form are among the many tempting offerings of The Jade Tree Gift Shop, for example. Dainty French novelties, also, are to be had.



Japanese bronze goose, one of pair. Antique Chinese red, green and gold lacquer basket. Porcelain elephant ashtray and cloisonné cigarette box. Courtesy of The Jade Tree Gift Shop

At the Duval Galleries, are gifts that have the added charm of association. Among the important pieces of furniture is a bed which belonged to the Empress Josephine.

Rena Rosenthal Shop is gay with the holiday spirit in brilliant potteries, glass, and decorative articles, hand blocked linens and silk handkerchiefs. A unique collection of modernistic toys, most delightful little objects, is likewise shown.

For the woman who delights in embroidery or tapestry work, the supply of accessories at Henry Hesse's is unlimited. Here, may be found table half-linens, stamped in Bavarian designs, together with breakfast sets and kitchen linens, and a comprehensive stock of em-



Louis XVI fan owned by Marie Antoinette. Hand painted parchment with carved and gilded ivory sticks. Original box. Dresden vase showing hunting scene. Courtesy of the Duval Galleries



Austrian pottery 15" lamp, green, yellow and white colorings with pleated parchment shade. Austrian pottery ashtray and fluted brass bowl with Viennese paper and tinsel flowers. Courtesy of Rena Rosenthal



Founded 1884

Wm. J. Convery & Sons

Interior Decoration

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Specializing in Smart Country Houses

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Trenton - - - New Jersey

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Large Assortment of Interesting Art Objects from Europe
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Herter Looms, *Inc.*

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MAKERS OF PAINTED FURNITURE OF DISTINGUISHED QUALITY FOR ANY ROOM OR PURPOSE



CANDY or cigarette box with top covering of XVII Century Italian Red Velvet and sides of damask. 8 inches long, 4½ inches wide, 3 inches deep, $28.

Decorative and useful articles for the home made from Genuine Italian, Spanish, French and Persian Velvets, Embroideries, Brocades and Damasks.

OLD ARTS
753 MADISON AVE.
at 65th Street
NEW YORK



DECORATIONS of DISTINCTION



Interior Decorations

If you are contemplating any kind of interior decorations, we can give you expert advice and submit, without obligation, appropriate designs and estimates. Our representative will gladly call to offer suggestions upon request.

Furniture *Hangings*
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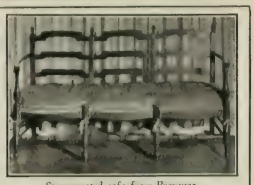
also in the fitting up of Nurseries, Playrooms, Bathrooms, Dressing Rooms, Boudoirs, Bassinettes.

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Traveling accessories of all kinds, hangers, hat stands, lingerie straps, painted trunk rests and trays to match rooms, bridge tables and chairs. Shelf trimmings by the yard.

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including
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A MONTHLY PUBLICATION

Now in its fifth year, the magazine ANTIQUES is the active influence behind the present widespread interest in collecting. Specialized, authoritative, yet entertaining. Articles on American and European furniture, ceramics, glass, textiles, metal, firearms, early American paintings, prints, old books, etc. Current comment, questions concerning antiques intelligently answered.

Attractively illustrated advertisements of reliable antique dealers; classified columns for private wants and offerings for sale; alphabetical list of dealers by states and towns.

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ARE HERE

LIGHTOLIER approaches the decorator's problems equipped with more than a quarter century of importation experience. This accounts for the almost unduplicable decorative hand carved pieces, rare bronzes, odd marbles and those other much desired but hard to locate decorative pieces that you will now find in the great rambling Lightolier galleries. A visit here equals a buying tour abroad.

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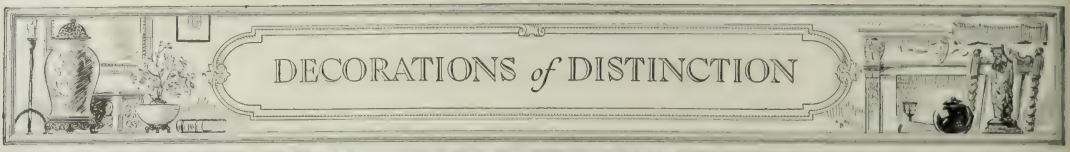
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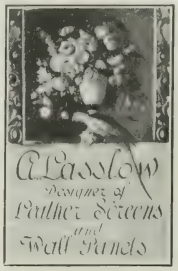
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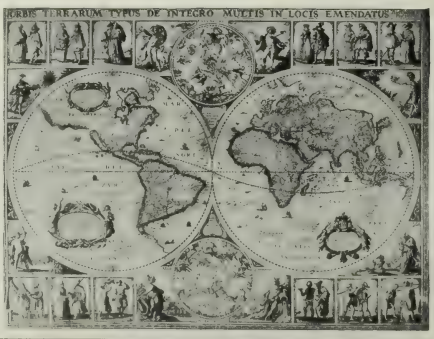
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Restrike of old English color print, "The Last Journey on the Road." Engraved by Charles Rosenberg. Size 11¼" x 16". Courtesy of The Chaucer Head



Reprint of Vischer map (1639) 20" x 24", hand colored with marginal prints of the costumes of the countries of the world. Zodiacal charts in circles. Courtesy of Chagnon & Co.

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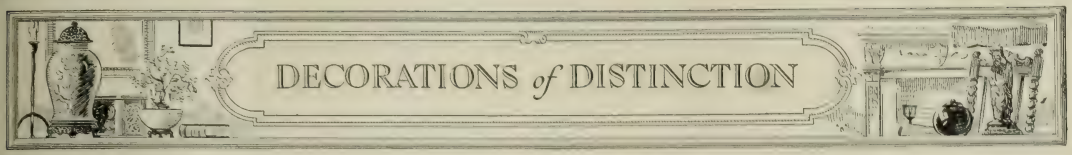
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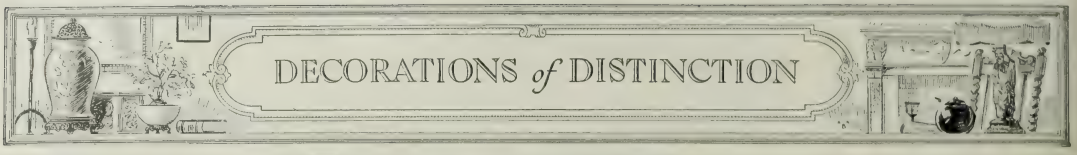
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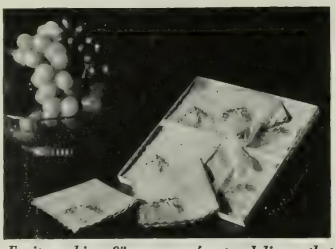


Castelli pottery 21" lamp with parchment shade showing repeat of decorative motif, Pisa pottery cereal or soupbowl and 7½" saucer; grafito telephone screen and pottery "scaldino" converted into a flower vase. Courtesy of Noemi de Vito

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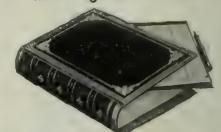
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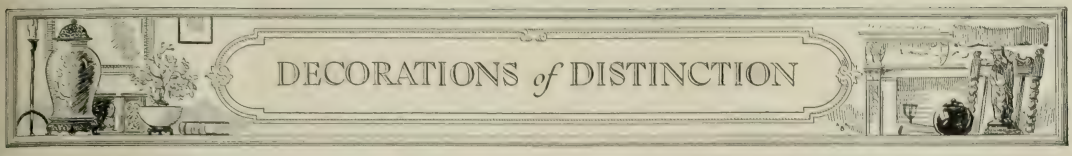
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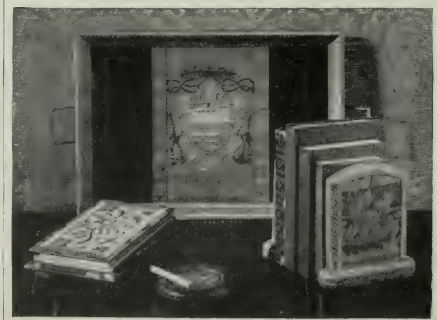
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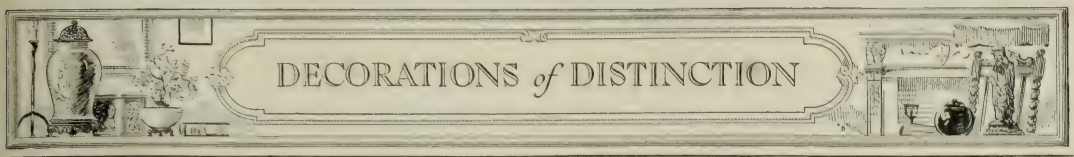


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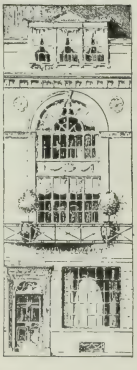
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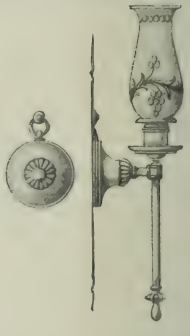
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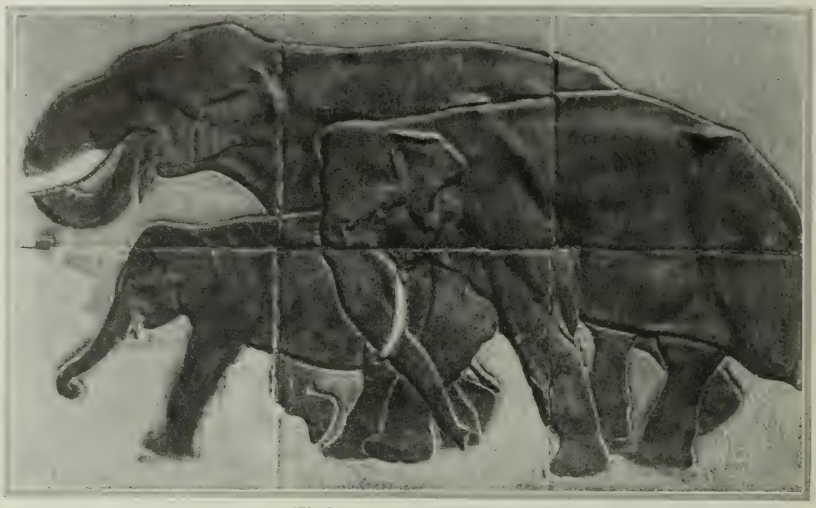
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"Elephant Tile" by F. G. R. Roth

DECEMBER, 1926

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ARTS & DECORATIÓN

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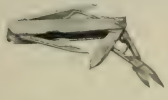
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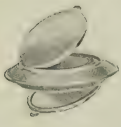
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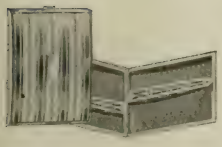
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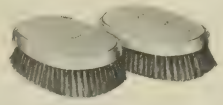
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In the living room of Mrs. Henry Downs' house at Park Lamuette, Paris, the walls are the original panels from an old castle in Normandy. The wood is French oak, elaborately carved and paneled and painted in green and gold. The parquet floor, made of a variety of woods, is copied from one of the most beautiful floors in the palace of Versailles. The paintings on the wall are framed with old paneling in ivory and gold



The bedroom shown here is constructed of old panelings. This paneling is very rare. It usually comes from the Rendezvous de Chasse that is found for the most part in the central part of France in the district of Coulomier and Villard-Cotteraix. The artists in this district make carvings which although they are not over-elaborate always keep the tradition of the elegant lines of the Louis XVth period. The alcove behind the bed is of pine painted in grey. Sunk in panels over the doors are paintings of pastoral subjects. The bed is of the Louis XVth period, painted in old grey to harmonize with the wood paneling and all the draperies are of blue brocade with silver and apricot. The chaise longue is of the same period in apricot velvet which strikes a fresh note but is in harmony with the general scheme of the room. Between the windows, are two rare consoles and mirrors

The above plates have been reproduced from the Art Edition of L. Ranaud entitled "Les Styles Dans La Décoration Intérieure" published by Ch. Moreau for the School of Art & Architecture, Paris



Detail of the drawing room at Melchet Court, Hampshire, the residence of Sir Alfred Mond, Baronet. The beautiful side wall shows a priceless old Italian fireplace flanked by Venetian lanterns, a cassone of the 16th Century and ancient French tapestries

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
VOLUME XXVI December, 1926 NUMBER 2

Essays in the Antique

Some Beautiful Details from Famous English Homes Are Shown as Illustrations

By GUY EGLINGTON

IT is a paradox of our times that Americans, having provided themselves with the newest and most convenient houses in the world, and so made themselves the envy of their European neighbors, should then do all in their power to make those houses look as old as possible. Time was—and not so very long ago—when the exact reverse held. The charming, staid, old-fashioned people who lived in Boston, Philadelphia, Baltimore and Points South in the Age of Leisure were as anxious to appear modern and up-to-date as their dashing descendants of the Age of Speed are to appear correct, conservative, and founded in the timeless rock. *Then,* nothing less than this year's models from the best men in London and Paris, or the latest creation of our own Mr. Phyffe, would suffice. Why, to be behind the times in one's decorative scheme was then as shameful as it were now to be seen wearing a flared skirt when the accent of design has left the hem to centre on the hips. *Now,* we follow the fashions indeed, but someone has reversed the clock's action. With every year forward our standard of elegance jumps a century back, until soon we shall have replaced the armor in our baronial halls with stone clubs, our Gothic tapestries with incised drawings of bison and reindeer, our priedieu with rough stone altars to Baal and our very houses with rock-hewn caves. For even in our furthest archaeological flights we will preserve our eclecticism. And happily there will always be our bathrooms to remind us that we live in the Twentieth Century.

It is a charming snobisme and easily to be understood. Our ancestors, rooted in the soil, ruled by tradition, had need constantly to be reminded that they were progressive, a new people doing new things. Whereas we, a race of upstarts, iconoclasts, rooted in nothing, need rather to be assured of our ancient lineage, our descent from the civilizations we have cast off. To have all our faculties bent on the future, see everywhere constantly new things, were intolerable. Something there must be to reassure us, a bed that the Virgin Queen may have slept in, a chest that once held Charles's linen, silver plate from which the great Napoleon ate, a bootjack that Cromwell may have sworn at as he struggled to jam his feet into his preposterous boots—these add inches to our stature, remind us that we are indeed the heirs of the ages.

It is agreed then that we must be antique at all cost. The problem remains, how? How are we to make our house, built by modern methods of modern materials, live on terms of amity with the French Gothic chapel, the Jacobean staircase, the early Italian fireplaces, the Spanish refectory tables, the Queen Anne chairs, the Savery highboys, the Hoppner portraits, the Flemish tapestries, and the oriental rugs that we have been at such pains to collect? And, granted that we have built the house expressly to receive them, how can these representatives of civilizations so diverse, speaking such different languages, accustomed to such different manners, be gotten to agree?

That they can never be brought to a full and complete agreement may be taken at the outset for granted. Even the most meticulous archæology, could it be logically applied, were powerless to effect it. For furniture of any age receives not only the stamp of the man who makes it, of the manners and mode of life of the civilization which brings it into being, but also, in an incalculable fashion, of the men and women who use it. Their idiosyncrasies, tricks of pose, the clothes they wear, their very habits of thinking, become in the course of generations so stamped on their beds, tables and chairs that thereafter nothing can remove their impress.



Detail of library in the Seat of the Earl of Sandwich at Hinchingbrooke, Huntingdon. The carved door with its magnificent lintel is a part of the whole scheme of the beautiful woodwork that encompasses the bookshelves

Never was this more powerfully borne in on me than this summer, in England, when I visited on one and the same day two famous houses. The first, Compton Winyates, the seat of the Earl of Northampton, appeared from a distance so perfect in every detail as to be unreal. We had left the main road some miles back and were driving over rolling country when suddenly from a hill's top we saw through a gap in the hedge the house lying in a shallow bowl beneath us. No trees were near it, but grass lawns, freshly cut and bearing the impress of centuries of rolling, surrounded it on all four sides. Between the house and us was a formal garden, enclosed with a yew hedge that had been cut into strange shapes of peacocks, dogs, kneeling camels, armchairs, garden bowers and the like. Beyond, a rectangular piece of water, filled with water-lilies, had once formed part of a moat. The house itself, built foursquare round a central court, looked up at us shyly as though afraid we might be coming to break the spell that had preserved it so many centuries and waken the valley from its Tudor sleep.

With the second, Broughton Castle, seat of Lord Saye and Sele, time had dealt more hardly. Beyond the moat, a battlemented outer wall lay half in ruin, though the moat itself still made its full square. Patches, made none too skilfully, were plainly visible in the castle's fabric. Weakened at one point, a heavy wooden strut had been propped under a jutting window for support. Within, a magnificent plaster ceiling in the ball room was in such imminent danger of falling that the room was unsafe for use. Time had not even spared the pictures and furniture. The finest in both kind were gone, sold in an effort to preserve the castle.

Yet, with every evidence of perfection on the one hand and decay on the other, Compton Winyates bites less deeply into the mind than Broughton. Winyates looks its most perfect from the hillside, remote, visionary, like a picture in a fairy book. When one ap-

From an Old English Palace



A very early Italian fireplace dominates this spacious room at Melchet Court. The chairs are early Italian and the lighting fixtures are attached to fine antique wrought iron sconces

proaches closer, minute details falsify the values. The stonework in the windows is too painstakingly accurate. The quaint spiral chimneys, of the same age as the building, are yet not of it. Inside, the discrepancies are still more subtle. Winyates boasts just such carved Gothic ceilings and paneled walls, Carolean chairs and Jacobean chests, tables, beds, pictures, tapestries as the Compton family might be expected to bequeath from generation to generation. Yet one knows instinctively that these are not heirlooms, but "collected" at a later date. It is not easy to say how one knows this. Perhaps it is that they are too even in quality, too representative in range, too correctly cold. A house that has grown naturally through centuries, like Broughton, is less logical, betrays everywhere the foibles and amiable weaknesses of successive owners. I remember that one of the pieces which most delighted me at Broughton had no business there at all, a carved Indian settee that the present Lord Saye and Sele had been unable to resist on one of his trips to India. But it had the air of belonging, none the less, and seemed on the friendliest of terms with the Cromwellian relics and modern tin helmet which hung on the wall behind. And the marvellous fragments of linenfold which line one of the walls in the small breakfast room at Broughton spoke with far more authority than the superb paneling in the Great Hall at Winyates, though the latter was no less authentic, having been brought from the Comptons' other home of Castle Ashby. It seems indeed as though one may take the greatest possible liberties with a house, sell off the finest pieces, patch the walls, hang them with family relics from all parts of the globe, commit every imaginable crime against the laws of archæology and get away with it. But once the contents of a house have been sold up, the living thing that has taken centuries to grow can not be brought to life again.

The failure of the Comptons has too often been repeated in American homes, and for the same reason that people have been apt to regard furniture as a dead thing, a matter of style rather than spirit. In the furniture books it all looks simple. Keep within a period and you will create a harmony. Alas, the matter is far more complex. The past will not so willingly permit itself to be recreated. The past, qua past, is dead, asks nothing so much as to be left in peace. It is the spirit of the individual craftsman, the individual owner, which lives on. Only by recognising and respecting that spirit in a chair in just the same

(Continued on page 97)

The loveliest bedroom at Melchet Court is that of Her Ladyship. A mediæval Italian bed with magnificent carved posts is the center of interest at the foot of which is a quaint prie-dieu



Detail in the morning room at the home of Countess Beatty. Around the old portrait is a fine display of original Gringling Gibbons carving. The Priory is in Sussex, England

This splendid old Dutch fireplace is in one of the most patrician homes in Amsterdam, Holland. Against the old blue tiles rests an extremely fine example of a bronze fireback. The andirons are brass, the woodwork oak and the bricks a soft old red







Silver and Silver Mounted Furniture



The Luxurious Fashion Derived from the Spanish Kings and Furthered by Louis XIV Eventually Spread to England Where Some Fine Examples Still Exist

By GUY CADOGAN ROTHERY

DURING the seventeenth and eighteenth centuries silver furniture and house furnishings were produced fairly extensively in Europe, a fashion spread by the luxury of Louis XIV, but originally derived from the Kings and Grandees of Spain, who thus ostentatiously displayed the riches that came to them in such demoralising floods from the Rio della Plata and far off Potosi. It is the French influence that was specially felt in Germany and in England. Most of the Continental examples disappeared in the political upheavals of the last decades of the eighteenth century and the lengthened turmoils that ensued. In England, however, though the fashion was, of course, never general, it was yet sufficiently widespread to have left interesting mementoes of a splendid period.

It is to the Restoration that we owe the introduction into England of the larger pieces of furniture, tables and great mirror frames. At Windsor Castle there is a fine silver table and a mirror which were presented to Charles II. on his advent to the throne, after he had seen the glories of Versailles and St. Germain. Besides three large tables of the kind and three mirrors at Windsor Castle and some beautiful silver chandeliers in Hampton Court Palace, there are other examples of silver furnishings still preserved in such noble mansions as Knole and Ham House. Fortunately, for the convenience of study, there is a representative collection of electrotypes, careful facsimile reproductions, of many of these treasures in the Victoria and Albert Museum, and it is by the gracious permission of His Majesty King George and Lord Sackville that the accompanying specially taken photographs are reproduced.

Mention has been made of the Charles II. table and mirror, one of three such sets preserved in the Queen's Closet at Windsor. It was presented to Charles by the City of London on his coronation. The approximate measurements of this table are: 2 feet 6 inches high, 4 feet long by 2 feet 6 inches wide. It has a square edged top of considerable thickness projecting beyond the underframing, heavily wrought in repoussé foliage and scrolls surrounding the crowned, interlaced cypher C. R. Similar embossed ornaments, sprays of flowers, festoons and scrolling, adorn the deep underframing. This is supported by four turned legs, having a bold, well designed twist, adorned by chaste collars and embossed knobs and resting on bun feet. The two pairs are united at the ends by half moon stretchers, with a flat stretcher between them, swelling into the form of a tray at the centre. The embossing is in lower relief than on the top and framing.



English wine cooler from the winter palace, Leningrad

Another of the three sets at Windsor was presented to William III., also by the City of London. It stands 2 feet 7 inches high, is 4 feet long and 2 feet 4½ inches wide. This is really a plated article, the carcase being of wood covered with heavy plates of silver. Unlike most other tables of this kind, the top is flat, the ornament being engraved instead of embossed. The engraved design is divided into seven compartments, the large central oval containing the fully marshalled Royal armorial bearings of quartered shield, supporters, crest, badges, motto scrolls and lambrequin. At the four quarters are shields bearing the rose for England, fleur-de-lys for France, thistle for Scotland and harp for Ireland, while above the Royal arms is a nowed snake and below them the King's cypher crowned. Spaces between these compartments are filled with amorini and dogs. The edge of this top is beaded and overhangs the concave heavy repoussé underframing, the embossed ornament consisting of flowers and festoons with cartouches bearing the King's cypher. On the lower edge of this framing is an egg and dart moulding. In place of ordinary legs there are four busts of women, terminating in foliated scrolls, while similar scrolls replace the arms and serve as brackets. These supports rest on a serpentine saltire stretcher, having undulations in the horizontal and vertical planes, and in turn resting on fluted and flattened bun feet. The upper part of the stretcher is embossed with floral decoration, while in the centre four leaves rise and support a pineapple, with scrolled drop beneath. This specimen, which bears the date 1700, suggests a curious blend of the French and Dutch styles. It is a practical piece of furniture, showing skilled craftsmanship, but lacking in elegance.

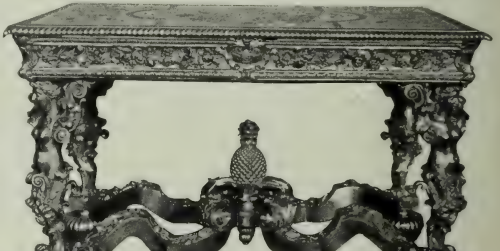


Table presented to William III from Windsor Castle, with caryatide legs and pineapple on curved stretcher



Silver table from Knole Park, with S legs, deep apron and coronet

Our third silver table is from Knole, and bears the hall-mark 1680-1, with the maker's mark of T. L. with escallop shell and pellets. It is approximately 2 feet 7 inches high, 3 feet 5 inches long by 2 feet 10 inches wide. Like that of Charles II. it has a top embossed in high relief. In a large central oval we see Apollo listening to Pan, who, seated under a tree is playing on the pipes, while other figures are grouped in the distance. This is framed by elaborate arabesques enclosing at the four corners the cypher Ph. D.C. under a coronet. This top, which has a slight overhang, has an embossed and rebated edge. The underframing has a compound curve, and is embossed with leaves, which expands to a deep apron in front, carved and pierced, with a design of flowers, fruit and festoons, while two amorini hold aloft palms framing the coroneted cypher. There are four embossed "S" type scrolled legs, resting on four incurved flat stretchers, rectangular in section, supported by four claws grasping bun feet. The stretchers are united by an open bud of fern leaves.

Another table at Knole is of ebony, heavily mounted in silver. It is 2 feet 5½ inches high, 2 feet 4 inches long x 2 feet 3 inches wide. The mountings are splendidly carved foliated scrolls, tulips and acanthus leaves, covering most of the wood. There are four turned legs with heavy rings of hammered silver, and these are united by a silver inlaid stretcher with central silver rosette.

A table of this type (at one time exhibited

at South Kensington) is in Ham House, and like the one just described belongs to the second half of the seventeenth century. It is of ebony, the top mounted with spreading arabesques, enclosing the coroneted cypher of Elizabeth, Countess of Dysart, afterwards wife of John, first Duke of Lauderdale (obit 1682). On the underframing are leaf and scrollwork in silver. The four gilded legs are carved in the form of female terminal figures, which are given an "S" sweep and connected below by heavy framework.

The next important group consists of mirror frames. As stated there are three of large size in silver at Windsor, one having been presented to Charles II, with the table described, and the other to William III. The first is over six feet high, a tall rectangle, with semi-oval cresting. The frame, which is slightly convex has an outer edging of small and an inner edging of larger leaves, the space between being embossed with floral festoons, amidst which a number of amorini sport. The same motifs, but on a larger scale, are repeated in the cresting, with its central boss bearing the Royal Cypher. It is dated 1670. The second frame is a fine piece of silversmith's work, but like its accompanying table somewhat heavy and ungraceful.

Three frames from Knole come under review, two being of silver and the third of ebony, silver mounted. One, bearing the London Hall-mark of 1680-1, is 3 feet 5 inches high. The broad, convex frame has an outer and inner narrow moulding (also convex) chased with small leaves, while the broad band is a mass of flowers and leaves, having at each external corner a coroneted cartouche with the cypher C.M.F.; at the inner corners, projecting onto the mirror, small serrated leaves. The semi-oval cresting has repoussé leaves and festoons on a larger scale, with four amorini, two supporting a cartouche with the cypher Ph. D.C., and an earl's coronet above. The other silver frame bears the French Hall-mark of 1689-90 and the maker's mark P.D. with floweret. It is a long octagon, 2 feet, 10 inches high (with cresting), and 2 feet, 8 inches wide, and has two branches for candles. It is heavily embossed with roses and tulips, the design, as usual, being on a larger scale in the cresting. The third frame, 4 feet high and 3 feet 1 inch wide, is in ebony, enriched with outer and inner bands of hammered silver and eight extensive appliques of embossed silver, those at the corners bearing a cartouche with the monogram C.M.F., with coronet above. The same cartouche appears in the embossed and pierced silver cresting of leaves and flowers.



Silver and ebony mirror frame from Knole Park



French silver mirror frame with candle brackets



An old silver mirror from Windsor Castle

Mention has been made of candle branches and sockets attached to mirrors. The same idea of gaining additional illumination by means of reflection was carried out in the introduction of silver wall sconces, usually shields, cartouches, and long plates, adorned with repoussé and engraved work, but generally having part left plain and unburnished. Sconces of the kind came in with Charles II. and persisted into the Georgian period. They had single, double or treble branches. Soon after the Restoration also came the large silver chandeliers, fine specimens of which are to be seen at Hampton Court Palace, Knole and elsewhere. These were seldom embossed or engraved, but finely modelled and turned, the polished surfaces adding to the lustre, hence the constant introduction of central globular forms. The fine specimen at Knole has slight enrichment by chasing, but in the main we have a heavy central stem, with eight branches having a short straight, horizontal section, a long, graceful loop, ending in large circular grease cups and bud-form sockets.

Allied to these were the torchères and standing candelabra. Torchères are seen in the shape of girandoles, and stand four to five feet high, with small circular, flat tops to receive lamp or candlestick, or terminating in a spike on which the wax candle was impaled (pricket candlesticks). The original of the stand illustrated which is of silver and bears the date 1670, is in Rosenberg Castle, Copenhagen. A pair very similar in form, is to be seen at Knole, each stand bearing its London Hall-marks of 1661-2. The pricket shown are respectively seventeenth century work of Flemish and Italian origin, the Italian example showing a curious mixture of styles, the twist and chaste mark on the upper part being Gothic in feeling and the lower chasing in the Renaissance mode.

Shakespeare anachronistically makes Jachimo in *"Cymbeline"* when describing Imogene's chamber say:

> "Her andirons . . .
> were two winking Cupids
> Of Silver, each on one foot standing, nicely
> Depending on their brands."

Such a design was true of Elizabethan and Jacobean days, when many massive dogs made to receive huge logs in the open fireplaces, were of silver, and the very type described by the Bard of Avon, has come down to us. One pair at Knole, of the seventeenth century, 2 feet 1 inch high, 1 foot wide at the base, have terminal busts of satyrs, with urn shaped tops supporting figures of nude boys. Another pair represent human arms amidst flowers. Elaborate fireplace silver furniture of the kind is preserved at Ham House. Another type shows a solid base with lions' mask and paws and pyramidal tops, handsomely chased.

Silver furnishings for the banqueting hall are much more numerous and can boast a more ancient ancestry. Benvenuto Cellini chiselled great ewers and basins and we hear of Pope Paul II. (1464-1471) having silver-gilt wine coolers, weighing 118 lbs. A gigantic wine cooler of this kind, with the London Hall-mark for 1754-5 was made for the Czars of Russia in the Winter Palace at St. Petersburgh. It is over 4 feet high, long and broad in proportion, and very boldly modelled. The Czars of all the Russias have passed into oblivion along with Alexander and Napoleon and the rest of the great dead despots, but their silver and their jewels still survive, a mournful commentary on the ephemeral quality of human splendor.



Heavily embossed royal mirror finished in silver



An example of a combination of several masonry materials to constitute a modern English dwelling. Residence of George M. Adams, Riverdale, N. Y. Dwight James Baum, Architect

American Homes of the Modern English Type

The Steadily Increasing Vogue for a Pleasant Style of Architecture which Has Replaced the Absurdities and Ugliness of the "Queen Anne" Era. Fifth of a Series

By C. STANLEY TAYLOR

WITHIN the past twenty or twenty-five years there has come into ever-increasing vogue in America an architectural style for residential building which among architects is now termed "modern English." This type of design, already popularized by a legion of American homebuilders, follows no particular period but is rather an admixture of important details and motifs taken from the precedent styles of England and the continent.

As a matter of fact, the first development of this style has been in England, within comparatively recent years, and formulated by a group of architects trained and skilled in the use of all of England's traditional styles of architecture. It could scarcely have come into being—it certainly could never have attained its present popularity—had its originators not been thoroughly familiar with all of England's architectural past, as well as that of other European countries.

It is indeed interesting to note that this pleasant style of dwelling design is at once a continuation and a definite reaction against the favor which thirty or forty years ago was bestowed in America upon a type of architecture mistakenly known as "Queen Anne."



The combination of brick with stucco is successfully shown in this example of a modern English cottage. Residence of William H. Orchard, Pelham, N. Y. Wm. H. Orchard, Architect



Low roof lines and white painted brickwork are based on sound English precedent. Residence of Wilbur Brundage, Douglaston, L. I. Frank J. Forster, Architect

Actually this so-called "Queen Anne" type of American home bore no relation to anything which was known in the days of that good queen of England. It was a style of pure freakishness—a startling use of materials employed in the most unusual and unnatural ways, and today there still stand many terrible examples of the ravages of that transient craze.

Embarrassing to owners and architects alike, the Queen Anne style nevertheless accomplished one great good work for the American homebuilding public—it turned the adventuresome spirit of the homebuilders of a relatively new country away from the false values of bizarre and experimental architecture and back to a further exploration and use of sound precedents based on simplicity and good sense.

Perhaps the architects who stand sponsors for the modern English style learned something from the collapse of the "Queen Anne" craze. At least they retained what little good the type possessed and brought to the development of the newer style that skill and good judgment which have given the type permanent recognition in the mind of the public and among schools of domestic architecture.



Phelps Barnum, Architect; B. W. Close, Associate

An unusually attractive modern English house showing Norman influence in the sharp pointed gables. Residence of Mrs. Laura Levering, Greenwich, Conn.



Interiors of a modern English house are often developed with a combination of styles. Here the mantel is English Renaissance, with furniture of English, French and Italian origin. Living room in the residence of Mrs. Laura Levering, Greenwich, Conn.



The modern English house is characterized by simplicity of plan; sensible natural uses of materials and restriction of ornamentation. Its design is evidently made up from motifs originating in many different places but selected because of their simplicity, their adaptability to use in combination with other motifs and the extent to which they involve different interesting forms of craftsmanship. Thus we find in these houses an unlimited variety of expression-details from the Tudor, Elizabethan and Georgian periods; romantic precedents of Normandy; close-cropped eaves of the simple French styles; blinds and shutters in unusual forms and often gaily painted after

Above—The use of Colonial interiors is not inconsistent in modern English houses. Dining room in residence of Hunter Perry, Atlanta, Ga. Henız, Reid & Adler, Architects



Right—The use of late Colonial detail is often favored for the more pretentious houses in the modern English style. Detail of living room in house of E. S. Barkwill, Cleveland, Ohio, C. S Schneider, Architect



Stucco exteriors with gable ends of wood siding and dormers breaking roof lines provide an attractive English feeling. Residence of Gerald M. Lauck, Montclair, N. J. Frank J. Forster, Architect



Colonial details such as this stairway are often introduced in modern English cottages. Residence of A. J. MacDonald, Belmont, Mass. A. J. MacDonald, Architect



Tudor details such as this door ar often introduced in the modern English style. Detail from the residence of George Taylor, Mt. Vernon, N.Y. Lewis Bowman, Architect

teresting effects, both exterior and interior, at relatively moderate cost.

The exterior of the modern English house is always of masonry, the use of wood being limited to trim and occasionally wide siding to finish off the upper parts of gable ends. Stucco and brick are the materials generally used, with half-timber patterns and stonework often appearing in the combination. The basic divisions of exterior types for this style of house may be defined approximately as follows:

(a) All stucco exterior: rough texture in buff or antique gray-green; wood trim around windows and doors, stained brown or in antique weathered effects and with heavy members such as lintels adzed or sketchily carved.

(b) Stucco and half-timber: note that the

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the fashion of Germany and the Tyrol; wood-turned spindles of Spain; and a general "clean-cutting" of style reminiscent of the early Italian Renaissance.

Obviously the selection of details and motifs is limited only by good taste in their combination and reasonable authenticity for each detail. The architect and the owner are offered a broad range of expression in the design of this type of house, with an unusual opportunity to obtain in-



The thatched roof effect often desired for modern English dwellings is obtained by the use of special wood shingles. Residence of Dr. Fred. B. Sutherland, Riverdale, N. Y. Clarence W. Brazer, Architect

New Idea in Decorating a New York Theatre Lounge

This Beautiful Room at the Broadhurst Theatre is Like a Delightful Home Reception Room in Its Furnishing and Fitting



The hangings in this beautiful lounge at the Broadhurst Theatre are in a floral design to match the screen and the glass curtains are thin gold gauze. The carpet has an allover design in many colors, deep rose, gray and gray-green on a black ground. Queen Anne arm-chairs are grouped in front of the screen with a conveniently placed lamp with a low table between

New York Galleries, Inc., Interior Decorators

Photograph by S. H. Gottscho



The panelled walls are painted a light green and the hangings and screen have a cream colored ground with a pattern of birds, trees and flowers against a background of high mountains. The colors in the screen are rose, brown and green

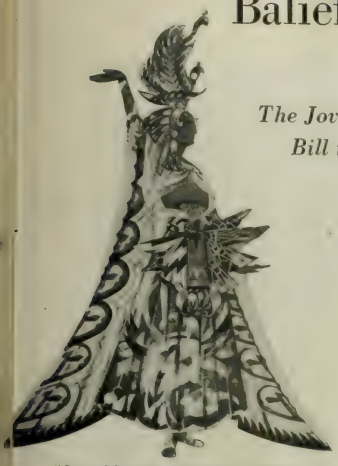


The long couch in front of the fireplace is Queen Anne, covered with a deep rose brocade. The upholstered small sofas are in a green and blue velvet. A brilliant overmantel painting repeats the birds and foliage of the hangings and screen. The smaller pieces of furniture are of walnut with an occasional piece of Chinese lacquer

Balieff and Emma Gramatica to Visit Our Shores

The Jovial Russian Will Present His New Chauve Souris Bill in New York on Christmas Night and the Great Italian Actress Will Be Seen Here Later in a Varied Repertoire

By ALLAN ROSS MACDOUGALL



"Crocodile and Cleopatra" drawn by de G. Pojedaeff



Costume for the new Ballet Russe, drawn by Helene Perdriat

WITHOUT any doubt the two most cosmopolitan capitals today are New York and Paris. Whatever is of any interest in the world of art, literature, music or the drama, sooner or later finds its way to either or both these two cities. When the Revolution swept over Russia it was to Paris that most of the émigrés came seeking shelter. In the throng of artists and intellectuals was the moon-faced, jolly man whose cabaret in Moscow, "The Bat," was known to some of us through the medium of one of Oliver Saylor's articles.

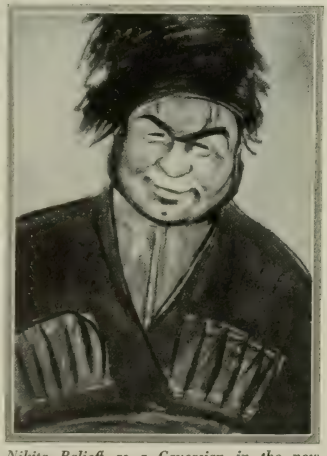
It was in the little Femina playhouse on the Champs Elysées that Balieff, aided by the remnants of his company, decided to revive his Cabaret and show Paris what beauty, pathos and frank fun the Russians had had there. For months the theatre was packed and Parisians went about the streets humming and whistling "Katinka" and "The March of the Wooden Soldiers." The news of this newcomer in the theatrical world spread to England and America. The next step was then to visit these two countries. The success in England was not very startling. But New York! Hospitable America! To Paris, however, he still remains faithful, and this year he has come to give it the *primeur* of his fifth new programme which on Christmas night will be presented to the theatre-goers of New York and subsequently those of San Francisco.

That Balieff himself is still himself goes without saying. His face is still like a new moon rising in an autumn sky. He still has his knowing winks and sly comic looks; still his laughable—a little too forced now, perhaps—difficulties with the language; still his habit of detaching his final word "comme une poule laisse tomber un œuf" as a Frenchman described it. On the other hand, the fifth show is not quite up to the level of its predecessors. It is agreeable, varied, composed with much care and executed by an intelligent company of artists, many of whom have been with Balieff since the beginning.

I think Balieff in order to please his cosmopolitan audiences has rather slighted the former Russian elements of his programmes. The joyous and picturesque scenes of Russian life like "Katinka," "The Wooden Soldiers" and "The Death of a Horse" to name only a few, are sadly wanting from the new bill.



Scene from Le Grand Guignol Russe, drawn by de G. Pojedaeff



Nikita Balieff as a Caucasian in the new Chauve Souris

In order to get away from the element of which I have just spoken and also, I suppose, to succeed the scenes like "Le Roi fait battre le Tambour" and "Joli Tambour" Balieff has taken two poems by the French poet Gustave Naudau: "La Femme du Pâtissier" and "Chut . . . mes petits gars" and had his company sing and mime them as they know how. The latter has an interior designed by Helene Perdriat. Like the stage decorations of her sister artist, Marie Laurencin, it will, I am afraid, add no cubits to her artistic reputation in France or America.

Considering that the troupe is best in movement it seems to me that Balieff is on the wrong track with his fantasies *à la Watteau*. He has one scene in this new bill, "A Fan from the collection of the Marquise de T.," which is the sort of thing seen in the Folies Bergère or the Moulin Rouge. Another "Cleopatra and the Crocodile" is frankly dull, despite its colorful décor and costumes designed by Pojedaeff.

But in this new programme that New York will soon see there is much beauty and one or two numbers worthy of being set beside the best of the other programmes. There is a delightful pantomime founded on the Andersen fairy-tale of The Swineherd. It is a sort of animated design by Kay Neilson or Edmond Dulac set to music by Archangelsky. There is a Russian Marriage Rite, a rich static mural decoration, with the music from Glinka's well-known opera "Russlan and Ludmilla." An hilariously compressed version of Verdi's "La Traviata" bears a sub-title in

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Creating a Home as the Decorator Sees It

Elizabethan Distinction in Life and Art

By CHARLES OF LONDON

THE 16th Century marks the time of a vast awakening in all departments of human enterprise. New countries were discovered and explored, new ways were followed in science, in learning, in religion and in art; and the knowledge of these ways was distributed by the invention of printing, and also by the greater intercourse with the nations of Europe.

All these new conditions of social life expressed themselves in the stately homes and princely mansions erected in England in the late 16th and 17th Centuries. The culture and ability of the statesmen, and the courage and endurance of the men who fought the nation's foe, found an echo in the stone and oak which remain to this day a monument and example of a comfortable English home.

Be it in the Manor House of the squire or the magnificent Mansion of the noble, the accommodation still suffices, and the actual decoration of the rooms still serves as a model for imitation and reproduction.

The strength and stability, elegance or refinement, unrest and waywardness of the times are found in the art of its period, and the Elizabethan era, which witnessed this new birth of science and art, and beheld poetry gain the sublime heights to which Shakespeare led it and which it has never quite succeeded in reaching again, also produced architecture and decoration, and such houses as Burghley, Longleat and Hatfield remain, which for picturesque detail and individual effort have never been surpassed, or, indeed, equalled in the history of England.

During this remarkable period were some of the largest houses built which England ever possessed. Holdenby, built in 1580, so far as the house itself went, was larger than the great palaces at Blenheim and Castle Howard. Its fronts were 360 feet and 224 feet, as against 320 feet and 220 feet at Blenheim, and that at Castle Howard 324 feet by 219 feet.



The oak hall and stairway in the Elizabethan residence of Chas. S. Pillsbury, Minneapolis



Courtesy of "Examples in Interiors"—F. Greenhold, Publisher

Plan for an Elizabethan room of distinction, by Charles of London

The most characteristic feature of the Elizabethan and Jacobean houses is the square-headed mullioned window. Previous to this time the windows were always arched or pointed, and this can always be taken as a distinguishing feature between the Tudor and later styles.

The large bay window, with its quaint and sometimes busy patterned glazing, also formed one of the most important features of the façade, and the occasional introduction of stained glass further enhanced its effect.

The simplicity of the doorways, chimney-pieces, roof and ceilings was the most striking feature of the Mediaeval and Gothic styles, and forms a strong contrast to the elaboration be-

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Below—An Elizabethan hall perfection in every detail in the residence of Mortimer F. Plant, Esq.



Two designs by Charles of London for Elizabethan rooms into which were incorporated some of the finest interiors of this period ever brought to this country. The fireplaces are particularly typical of the finest days of the Elizabethan period and the windows, though quite different, are of equal beauty and accuracy

The Young Leaders of European Orchestras

A Group of Brilliant Conductors Who Have a Fine Appreciation of the Classics Together with Sympathy and Enthusiasm for the Work of the Modern Composers

By MARY HOYT WIBORG

IN THE continuous current of new music of young composers, singers and virtuosi brought out yearly in opera houses, concert halls and musical societies, one is naturally led to follow with equal interest the names of the new young leaders of orchestras cropping up all over the world to follow the continuity of musical production. For the understanding of new works must go hand in hand with their interpretation . . . not always an easy matter for an older, more academic mind to willingly translate through the medium of his orchestra. Therefore there is an increased need of youthful and more enthusiastic conductors who, undaunted, accept with a more genuine appreciation the new works of their contemporaries.

In contrast, however, to this theory, Eric Satie, called the "ancestor" of the present modernism in France, and an unquenchable spirit in his eager acceptance of any new creative effort, always expressed the longing to live beyond his transient moment in art; to know what the little boys of five and six years with their wide-eyed seeking for further fields to conquer would achieve in their own time. To know what they would write—what they would find that we have not brought out in the world of music was his constant thought and the last "cri de cœur" of a dying old man grasping too eagerly the strands of life and creative energy slipping away from his grasp.

As the curiosity of the entire race rests naturally upon the achievement of those who follow and take our places in the coming generation, so the musician seeks the new dissonant of harmonic line of fugue and counterpoint; of complex or simplified orchestration, that may be forthcoming in another generation of composers. And the interpreters of that music, those who may bridge the day of the passing septuagenarian to the advancing youth in composers are the ones who bear the responsibility—often the entire brunt of this mutual understanding between two epochs in music. That Liszt and Stravinsky touched within one generation is an instance of the divergence which confronts a conductor of orchestra who wishes to follow each with equal faithfulness of interpretation.



Emil Mlynarski, the Polish musician who directs the orchestra in Warsaw and leads operatic and symphonic concerts in Glasgow and Edinburgh

From the masters of music—such as Bach and Beethoven, whom we now accept with the tradition of the classics . . . we follow down through the lines of musical development created by the group of Five in Russia which initiated new currents of thought at that time and stimulated composers of the next generation into fresh iconoclasms of harmonies. Next we are led into divergent fields by the musical tangents of Wagner, to be followed by the contrasting tonal scale of Debussy. Then we go on to the moderns of our own times such as Scriabine in Russia, the all pervading Stravinsky, Szynanowski's complex harmonizations, Ravel, Schönberg, the groups of contemporary musicians in Germany, France, England, America, Italy and Spain to the babies of creative compositions, the École d'Arceuil of Satie's inspiration, in the outskirts of Paris. This is a long road in musical transcription and understanding. We look with awed wonder at those who have touched Rossini or Liszt by the hand and those of even fainter memories whose grandmothers have listened to Chopin's playing in Paris. Yet who looks ever forward in music, to consider what our grandchildren will appreciate or understand, or with what envy they will consider those of today who, wisely fortunate, have accepted and welcomed the contemporary composers, who may be the accepted genius of the future?

We have a new crop yearly in America of leaders of orchestra. Those who come transiently as guest conductors into the older established symphony associations, those who turning from a virtuoso's career pick up the baton of a wider field in directorship of a quartette or orchestra, and those who undertake, through the generosity of a new group of music patrons, the formation and training of a young symphonic association. These last have the hardest road to climb, but, once achieved, reap the greater rewards. A clever amateur could lead the perfected group of a highly trained body of men. But to pull a new orchestra into shape, to impose one's personality upon a generally insurgent group of individualistic musicians on the one hand, or a raw student conglomeration of discordant soloists on the other, is quite another undertaking. I believe the German, Dutch and Viennese in "conzert meisters" are generally conceded to be the best trainers of men, as the Italian "Scala" heads the classical interpretation, and the French the modernist.

But it depends entirely upon the individuality of the leader whether or not he will impose his personal direction and interpretation and therein lies the scope of his ability and training. Of the younger men today who are known in Europe in their respective radius of work, though as yet little known in this country are the following: Bernardino Molinari, born in Italy in 1880, head of the organization of the Augusteo in Rome, for which he has organized yearly great series of concerts, representative of the best of modern works as well as those of classical tradition. One

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Vladimir Goldsehmann, young French conductor of the orchestras of Russian and Swedish ballets



Mario Rossi, one of the leading young directors of musical organizations in Italy

Contemporary Reminiscences

Some American Women and English Men Who Are Filling the Literary Stage as Best Sellers

By BURTON RASCOE

I HAVE found in my many years of profound interest in characters, individuals, and personalities that it is rarely safe to depend upon the report that some one gives you in conversation about another person in whom you are interested. Flattered by your question, "What is Soandso like?" your respondent only too often will pretend that he is well acquainted with the person you ask about, when as a matter of fact he has never even met him, and will proceed to give you an elaborate lot of misinformation.

There is, for instance, the characterization of Ford Madox Ford given me by Robert Nichols, the English poet. Nichols was in this country lecturing and I saw quite a bit of him in Chicago when I was literary editor on a newspaper there. We dined one evening at a chop house and we talked of literary matters and literary personalities. I had become interested in Ford Madox Hueffer (as he was then called), because I knew of no one who could express himself with such proficiency and distinction in so many styles and media. Hueffer was an excellent (though never a major) poet in the old rigid verse forms as well as in free verse: he could write lightly or weightily with equal ease; he could be depended upon to write a capital romance, a piece of raw realism, or a book of reminiscences with charm, precision, and originality. In addition to this he was perhaps the best revue editor England had known for half a century with the possible exception of Frank Harris. His mind seemed always alive to, and receptive of, the best in contemporary literature and eagerly attentive to the most diverse sorts of experiments and innovations. That is a rare quality of mind; few people in middle age even have patience, let alone sympathy, with something new or something in any way contrary to their habitual ways of thinking.

I asked Nichols if he had ever met Hueffer and what was he like. Nichols replied that though he did not know Hueffer well, he had seen him quite often in restaurants, at parties and affairs. He is, he said, a pudgy, bright-eyed little Jew, usually with a cigar in his hand and carefully dressed; he always seems very anxious to please; he is a dilettante in the arts, spends a lot of money on that sort of thing, and tries to draw people around him who are gifted in one way or another.

All this sounded rather strange, but I accepted it for the time being, much as one says after hearing about somebody, "That's not what I imagined him to be like at all. Strange, isn't it, how you will get an image of a person before meeting him, and that person will turn out to be altogether different, even disappointing?"

Well, in due time I met Hueffer (or Ford, as he now calls himself). He is not short and pudgy; he is about six feet tall and solidly built, with champagne-bottle shoulders, a fair skin, almost pinkish, yellow hair, and walrus-like grey mustaches. He is not a Jew; he is a Nordic if there ever was one, and looks very much like the cartoonist's representation of the beef-eating English Tory, the sort of man past middle-age that Guylas Williams learned to draw from Bateman. He is not bright-eyed; his eyes are a very pale and lustreless blue. He does not smoke cigars; he smokes the cheap French cigarettes that come in the yellow packages at 2 francs 75 centimes. He is not carefully dressed; he wears rough and unpressed tweeds, his tie is usually slightly awry, and he looks comfortably but not smartly dressed. He does not seem anxious to please; on the contrary, he is always quarrelling with his friends, is easy to take offense and is temperamentally fitted quite often to give it, though unwittingly. He is not a dilettante in the arts; for if there is any practitioner of the art of writing who knows his business more expertly than Ford I have not met or read him. He does not spend a lot of money on "that sort of thing" or any other sort of thing; for he can't be having much money, and besides he lives a very Bohemian life in Paris, doing without many of the middle-class comforts, pleasures and ideas. He does not try to draw people around him who are gifted in one way or another: a few of some such people are inevitably attracted to him in Paris; but the queer English hangers-on of art that go to Ford's *bal musette* parties in Paris are the dismay of Ford's literary admirers.



Elinor Wylie who has just published an important novel "An Orphan Angel." Shelley is really the hero and is presented in a new and humorous light

It is probably because of some of the personal qualities of his temperament that I have enumerated that Ford has never yet got from English reviewers and critics anything like the appreciation or even consideration that is his due. He makes enemies easily; and because he is impatient with stupidity he has probably alienated an influential number of the British reviewers. Because of the smallness and tightness of the British Isles, the comparatively slight circulation of books, and the consequent importance that is attached to the verdicts of books voiced by any wretched hack that breaks into print, Ford has received over there scant notice and wherever he is noticed it seems that the reviewer is in the process of having a fit at the mere mention of Ford.



Kathleen Millay, from a drawing by Joseph Stella. Miss Millay is the sister of Edna St. Vincent Millay and has just published her first novel "Wayfarer"

HUGH WALPOLE and I were talking about this the other noon as we were walking through Washington Square to the County Fair, where Walpole wanted to engage a table for the evening, and thence to the Blue Horse for lunch. Walpole shares my admiration for Ford's style and for his gifts as a novelist and man of letters. He thinks that Ford's ship, which has been long in reaching port, is about to come in, and that within a year or so Ford will be spoken of and written about generally with almost as much acclaim as Conrad suddenly was after John Galsworthy gave a blast for him and started the Conrad boom.

It appeared especially strange to Walpole that Virginia Woolf and "her crowd" (as Walpole expressed it—she seems to have a crowd that, Walpole said, looks down upon Walpole and Swinnerton and Wells and Bennett as old-fashioned and not *à la mode*) had not taken up Ford, because he has assimilated the technical innovations brought in by Joyce and Proust and has used them so much better than Mrs. Woolf or any of the others who have tried to do the new sort of thing. Ford's trilogy just completed, "Some Do Not," "No More Parades," and "A Man Could Stand Up" is one of the very finest literary achievements of the decade.

Ford is over here now on a lecture tour. I have never heard him speak publicly and I was astounded to learn that he had engaged to lecture; for he always speaks with such difficulty and with such a wheeze (due, he says, to being gassed during the war) that in private conversation with him it is very hard to understand what he says. He spoke the other night at the Seaman's Church Institute on the same program with John Masefield. The occasion was launching of the campaign for $100,000 to endow a memorial library for the use of sailors and to perpetuate the memory of Joseph Conrad. The papers reported that Ford made the ex-

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A Country Gentleman's Estate on Long Island

The Venture of a New York Business Man in Reclaiming an Old Farmstead Where He Can Ride to the Hounds and Pursue His Hobbies of Floriculture and Agriculture

MORE and more men are turning back to the soil and business men in particular are finding that "life is sweeter if less highly seasoned," as John Burroughs would say, than when surrounded by the artificialities of city environment. The evidences of this return to nature are to be found in the increasing numbers of old farmsteads that are being rapidly reclaimed by gentlemen farmers, who not only want a home for themselves and their families, where they may take root and thrive in the sane, natural environment of the real country, but also where they may pursue certain hobbies from which city living has long since divorced them.

The most recent acquisition of old farm lands on Long Island is in the vicinity of the Meadow Brook Hunt Club, where Robert Gair of New York has reclaimed an old landmark, together with a tract of forty acres surrounding it for his farm home. The topography of the country in this section is much like that along the North Shore, both picturesque and varied, broken by ravines and deep gullies, thickly covered with native growth and with long stretches of open country that makes it ideal for riding to the hounds, a pastime of which the owner of this Long Island estate is inordinately fond.

Mr. Gair has kept his property, so far as possible, in a state of nature, with no formal landscaping except for the old fashioned boxbordered flower gardens adjacent to the house, reminiscent of the originals of Colonial days. The estate is mainly devoted to scientific agriculture on a moderate scale, for the development of his string of hunters and thoroughbreds, for the accommodation of which he is now building big new stables, and also for the pursuit of his hobby of floriculture.

Covered with the narrow siding peculiar to New England's historical relics, the house is low and rambling, stretching over some 200 feet frontage inclusive of the porches, with many cheerful casement windows, but quite lacking in the hall marks by which it could be dubbed or classified as this or that style of architecture. Without air or pretense, it stands for just what it is, merely a fine upstanding house, like so many others of the period, but wearing an air of permanency as of having been there for years and years, which, as it happens, is the case, for it is judged to be a full century since the nucleus of the present dwelling, a modest farmstead, was first built.

During that time, it served its purposes with the characteristic honesty and generous hospitality that were ever concomitants of the early New England home. The same fine spirit still resides in the old timbers but in recent years a change came over the spirit of its dreams for each



Right—Terrace at the side of Mr. Robert Gair's home in the vicinity of the Meadow Brook Hunt Club, L. I. with close view of the old structure

Below—Corner of the picturesque smoking-room in Mr. Gair's home, showing some rare bits of early American furniture so finely suited to the dwelling



Bradley Delehanty, Architect *Photographs by Amemiya*



Dining-room in the Gair residence at Syosset, L. I., with its beautifully paneled walls in the early American style and charming outlook from the windows

successive owner left his imprint on the shell of the old house and too often the changes made were far removed from the original intent. It had passed safely through these various processes of evolution until recently when some misguided person tried to turn it into a Tudor mansion. As a result the house acquired a sophistication strangely alien to its character but that wasn't all. Seemingly, this was the last straw. Its ignominy was complete and the remarkable old mansion began to pine away and the end seemed near at hand.

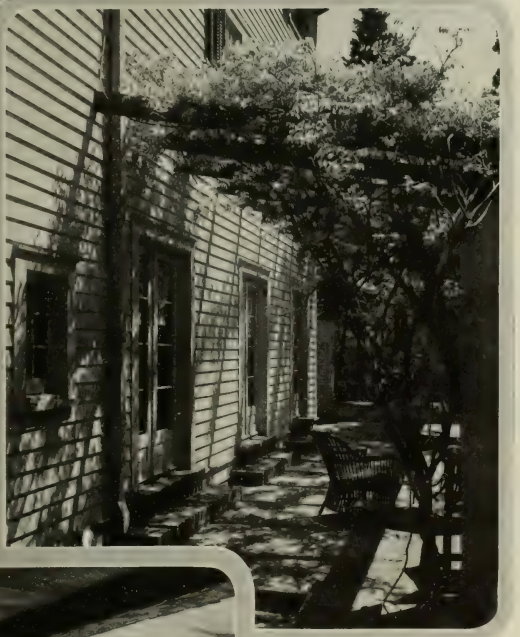
The owner called in Bradley Delehanty, architect of New York as a specialist. He diagnosed the case and found the patient suffering from an aggravated case of nostology but he promptly set about pruning it of all disassociated detail and from that moment the old house began to look up. Today it is as gay as a Colonial belle in her first ball dress with fair white-painted walls and green shutters, with a weathered pergola, grown over with wistaria of great age, whose pendant blooms cast purple reflections over the walls and the quaint herring-bone brick floor of the terrace.

Mr. Delehanty made many alterations to the interior, affecting the treatment of walls and ceilings, and in the nice adjustment of scale and proportion, so essential in securing the restfulness and repose, distinctive of the work of early American builders.

To reach the house, set back some three quarters of a mile from the road, the way winds through an ancient apple orchard that serves partially to screen the new stable and the 100 foot green house being put up for some unusual experimental research.

A house of many levels always suggests a pleasant intimate interior, particularly so when associated with low ceiled rooms. The main living-room which is entered a few steps

Below—Terrace which one has a glimpse of from the dining-room window in the Gair home





Left—Old brick fireplace in early American room in which every detail is perfection of the period

down from the hall on the main ground level delightfully exemplifies the fact. Measuring 50 x 30 feet in size, it is most appealing in design and furnishing. The low ceiling is spanned by two huge girders with rough plaster between, and there is a wide, low fireplace with recessed bookshelves built into an arched doorway on the right, with an interesting door treatment on the left to balance the composition. The architectural detail is kept delicate in scale, and the treatment aims to provide a broad spacious appearance, not overcrowded either

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Little Telephone Rooms

All Kinds of Closets and Corners Are Utilized as Picturesque Abodes for the Telephone

Pierre Dutel, Interior Decorator



A telephone corner done in the Chinese Chippendale style with harmoniously painted walls. The telephone is concealed in the red lacquer cabinet in which there is a drawer for pads and pencils

The Existence of the Telephone is Almost Obliterated Today in Its Varied, Interesting and Artistic Surroundings

Telephone room in the apartment of Mrs. Richard Forrest at Sutton Place. The door trim is marbleized with pale green marble with sand finished walls. The wrought iron console is delightfully harmonious with the outer hall





An amusing telephone corner for a New York bachelor's apartment. On the wall is painted a design of telegraph poles with wires strung across. Resting on the wires is a group of birds and near the floor is a little town. The telephone itself is of the simplest description with an architect's stool to rest upon while one is telephoning

A telephone corner treated somewhat in the Directoire manner. The drapery over the window is of coral satin and the walls an interesting blue. The floor is covered with black and white linoleum



In almost every home there is a corner or series of corners where the telephone can be placed without seeming to obtrude its existence in a way to make an eye-sore in the scheme of interior decoration. The telephone like the radiator, can no longer appear naked and unashamed wherever it chances to be convenient to place it



When all other things fail a telephone may be hidden on a bookshelf. In this delightful sketch the walls are painted a rich lacquer yellow and a comfortable Chinese Chippendale chair is drawn up close to the hidden telephone

A Little Town of Temple Houses

In LaGrange, Ga., Is a Group of the Most Beautiful Examples of Classic Colonial Architecture to Be Found Anywhere in America

By BARBARA MADISON TUNNELL

SEE LaGrange in the springtime when daffodils carpet deep green lawns with clear, exhilarating yellow, when the last of the starry camellias gleam against stiff leaves of polished green, when wisteria purples tree and fence and wall and a pink cloud of peach blossoms hangs low over the countryside. The elms that line the wide, calm-visaged streets will have no screening leaves and the classic lines of the ante-bellum mansions will stand fully revealed, their porticoes great Grecian lyres that lure the winds of March and tune their weird cacophony to the plaintiveness of high-voiced negro women crooning spirituals.

There are many little towns of temple houses in the South, particularly in Georgia, Mississippi, and Alabama, but perhaps no town of its size expressed so many versions of the classic mode as did LaGrange. Perhaps, too, no other town adopted the mode so nearly universally. Not even Salem was more true to her type than was LaGrange to hers. When the population of the town was 1100 there were nearly one hundred houses of classic architecture, built between 1830 and 1850 when the Greek Revival had passed the experimental stage and settled itself pleasantly to domestic uses. A few of those houses have been destroyed, others, unfortunately, have been "remodeled," but the scores that remain furnish the dominant architectural motive today for the city of 25,000. In this connection it may be well to add that LaGrange, finding recently that she had to grow, did so gracefully. She simply donned a glittering, new industrial girdle, but kept at heart the lovely aspect of the fifties. The seasoned charm of other days lies undisturbed upon the quaint old square and its adjacent streets. The picturesque negroes, as well as the beautiful houses and great trees and sweet gardens, might have been there for a hundred years.

There are many explanations for the widespread building of classic houses in the South during the first half-century of the Republic. Some are interestingly interwoven with history; others are self-evident. In LaGrange one is inclined to forget the technical talk, inclined, even, to forget the ancient origin of the type in the land of Pericles. These stately mansions seem hardly less indigenous to the soil of Georgia than the pines that band each far horizon. It is not sufficient to recall the happy chronological relation of the settlement of LaGrange to the tide of the Greek Revival, nor to note that many settlers were prosperous planters with leisure to indulge the fashionable hobbies of architecture and gardenmaking. There is something infinitely subtle but undeniable in the Georgia landscape that calls for deep-hearted, wide-winged houses, houses fit to grace the hills of the gods. So obviously do they belong there that one wonders that the type has been allowed to decline and that restorations and reproductions are so seldom attempted.

An examination of the architecture of LaGrange throws welcome light on various interpretations of the Classic Revival. One writer has said of the movement: "Nothing since the Greek temples was allowed to influence its development—there was made no particular attempt to develop a vernacular," and so on. Another student has found that the Greek Revival "blended with the Free-Classic of Georgian work and the vernacular of the native builder." The latter, certainly, is true of the LaGrange houses and, it seems to me, of the movement as a whole. The Greek and Roman temple lines were not successfully domesticated until followers of the vernacular dared to take certain liberties with classic traditions. However impressive in proportions and honest in execution, most of the houses that were built by slavish adherence to temple lines fail to appeal as home types. They possess too much heavy majesty, too little charm; they inspire awe rather than affection. To the planter-amateur, as well as to the professional architect, goes credit for the successful fusing of Greek and Roman forms and for the introduction of iconoclastic innovations which were the result of well-grounded familiarity with classic fundamentals together with understanding of individual needs and local conditions.



Photographs by Tebbs & Knell

The Atkinson house at LaGrange was originally built in the country, later was moved into town most successfully. It is in very pure Greek Colonial style with its four fine Doric columns and free hanging balcony

Except in a few cases where brick was used, these LaGrange houses were built of hand-hewn timbers. The romance of building has no more fascinating chapter than that which tells of planters who led trooping slaves to the forests and carefully selected the trees to be used. As many as three years were devoted to the erection of a single house. All are mortised and tenoned and fastened with wooden pegs. A half hour in the streets of LaGrange reveals the wide range of individual expressions to which the classic formula lends itself. There are pure Greek porticoes with Doric or Ionic or Corinthian columns from floor to architrave. Columns are seen in peritrave style as well as prostyle arrangement. There are houses without balconies and houses with every imaginable balcony disposition. Artistry and ingenuity are expressed in the varied patterns for balustrades. Many houses show the Greek gable-pediment; others prefer the Roman line. Capitals, cornices, friezes, balustrades and other ornamental features are beautifully hand-carved. The designs for carving were set by masters and executed, under their super-

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The Dallis house was built in LaGrange in the thirties. It is interesting because the upper balcony extends across the width of the house back of the Doric columns and the columns extend both to the right and left of the house supporting a magnificent portico. The garden of this house is particularly charming



The Alyn Smith house in LaGrange, Ga., built in the late forties presenting very splendidly the Classic Colonial house with Corinthian columns; the exterior of the walls is plastered

Broadway To Date

Some Sheep and Goats of the Present Dramatic Season

By BENJAMIN DeCASSERES

ON the evening of October 29 I saw three ghosts standing at the corner of Sixth Avenue and Fourteenth Street. They were Tony Pastor, Colonel Mapleson and August Lüchow. Their mouths were wide open. They felt they had never died, but were just dreaming, for into the battered old home of melodrama—now Eva Le Gallienne's Civic Repertory Theatre—there streamed what used to be known in their days as the *"bon-ton"* of New York in sables and top hats. *Tout New York* had come back to Fourteenth Street!



"Boys, there is no such thing as time, dramatically speaking," said Colonel Mapleson as he saw Tony and August fade into a speak-easy.

Eva Le Gallienne has undertaken an enterprise that cannot be too highly praised—to give the public at low prices a chance to see some of the greatest of European dramas. The list of plays to be presented is a long and fascinating one. If her undertaking reaches the height of her ambition (and there is every reason why it should succeed), we must crown Miss Le Gallienne as the most daring of our producers—and a joy-giver into the bargain.

The first play was "Saturday Night," by Benavente. It is rather old-fashioned in spots. Here is a woman who tries to live up to the ideal which an artist-lover has implanted in her. The great thrill in this play is the scene in a low tavern where the lowest instincts are manifested in a bacchanalian orgy which ends in the murder of a prince. It would have been better, I think, however, to have begun the repertory with an Ibsen play—something familiar to New York audiences.

The second play was Chekhov's "Three Sisters," a psychological study of Russian *ennui* in a small Russian town. It is a great unveiling of that will-less, spineless, pessimistic Russian soul, always avid of sensation, but lacking the courage to achieve it in action.

Miss Le Gallienne, having the arduous task of directing these plays and enacting the stellar rôles, did well. In some of the future plays that she has announced she will, I believe, allow us a glimpse again of the memorable work in "Liliom" and "The Swan." Good luck to the Civic Repertory Theatre, Miss Le Gallienne and her company.

RAQUEL MELLER

I've seen and heard them all from the first visit of the great Guilbert and the divine Sarah, and so on. But the most exquisite being, the greatest *chanteuse*, the most spiritual personality that Europe ever sent to us is Raquel Meller. She looks like Sarah Bernhardt when Sarah Bernhardt was to me the most beautiful woman in the world. Raquel is a song, a poem, a flower, a fay that would divert Galahad in his quest of the Holy Grail to the siege of the grail and the wine of her body and soul.

Study Raquel. Every movement is a consummate and studied piece of artistry sprung from the depth of an intuitive plastic knowledge of the emotions, thoughts and body. That thin, sweet, measured voice always has a plaint in it of long-ago and far-away, something of immortal things even in her little violet song. She is dainty, modest, unsophisticated, standing beyond and above all the shoddy tricks, vulgar buffooning and stomach-turning "comedy" of the vaudeville stage.



Photograph by Pach Bros.

The irresistible Raquel Meller in "Mimosa" as she is singing in New York at present under the management of E. Ray Goetz

Raquel Meller is Beauty, Sentiment, Art, Woman at her most exquisite, Woman in contradistinction to Female. I am unashamedly in love with Raquel Meller—and her art.

"JUAREZ AND MAXIMILIAN"

The chimeric dreams of humanity versus raw reality. Prospero versus the buffoon of God (alias Man), the Light Brigade eternally being annihilated at a Balaklava: its the sad history of the dead and the quick since Prometheus led his doughboys against the current deities of the time only to be turned into a Ritz meal for the vultures.

Photograph by Muray Studios

Lynn Fontanne, who is making her first success of this season in Shaw's "Pigmalion" the second production of the Theatre Guild this year

These exotic metaphors were inspired by the exotic Theatre Guild's first production of the season, "Juarez and Maximilian," a "dramatic history," by Franz Werfel. The play is "dramatic" but it is *not* "history." History is more than external events. History is stuffing, and the stuffing ought to fit the duck. The rest is merely chronology.

Werfel's stuffing to the frame-work of his duck is made of angel cake and ethical soufflé. I suppose Juarez (who is not seen) typifies Pragmatism, or get-it-done. Maximilian, I take it, typifies the Ideal, or the instinct to crucifixion. Werfel's Maximilian never existed outside of Franz's brain. A blond-whiskered god (a boob and a pawn in reality) comes from across the seas to lift the Mexicans from the basement of ignorance and superstition to at least the mezzanine floor of a kind of Doctor Crane civilization. Werfel has put some fine epigrams into the mouth of Maximilian—sermon-on-the-mounty stuff—and takes him to his à la Golgotha end at Queretaro (fashions change—Uplifters now go to Valhalla facing flying-squads). A sumptuously mounted, wholly boresome play, with a Porfirio Diaz (I knew the bird) that gave me many kinds of chuckles. If that was Porfirio Diaz, then Al Smith wrote "Rain."

I could not tell what Alfred Lunt (Maximilian) was talking about. He slurs everything. The part was beyond him. Arnold Daly as Marshal Bazaine gave a vital, vivid, living portrayal, as did Clare Eames as the Empress Carlotta. To say that Dudley Digges as the Archbishop Labastida was good would be commonplace. He simply can't act badly. Philip Moeller as director and Lee Simonson (settings and costumes) were also responsible for the little pleasure I got out of the play.

"THE LION-TAMER"

The Neighborhood Playhouse opened its season also with a piece of imported symbolism. In Alfred Savoir's "The Lion-Tamer" the Ideal once again collides with the Real. Neither takes the count. Turn by turn, each gets up when the Referee (who has had many aliases from Plato's God to Will Durant's) strokes off "nine," which, to my way of thinking, comes nearer the truth of the matter than Werfel's knock-outs. Sancho Panza can't do without his Don Quixote and every Horatio must dangle from a Hamlet. The laugh is, of course, always at the expense of the idealist, for he is always stepping on the banana-peels of facts. But we feel there is something sublime in his futility. To Caliban the earth; to Ariel the dream. They are both in-

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Madge Evans, the ingénue in George Kelly's "Daisy Mayme" at the Playhouse

The Art Makers

Charles Demuth, the Magician of Water Colors Leads Art Season of Old Favorites and New Contenders

By LOUIS KALONYME

THE hero of the first act (October and some of November) of Fifth Avenue's yearly melodrama—also known as the art season—was none other than one Charles Demuth. If it hadn't been for the white magic of his water colors that act would have been an unbearably pointless prologue, what with an opening season's usual preliminary processional of little great masters and great little masters. Even Vlaminck and Rouault and the bright young aesthetic bloods needed a star to brighten the corners where they hung. For in the brightest corners of our American world of water color no one, not even John Marin, can quite equal the luminous, the gay, the serene magic of Charles Demuth's vision.

Demuth, in fact, again demonstrated with his new works at the Daniel Galleries that he is our only magician with water color. For magic plays no role in the water colors of his three American compeers, Winslow Homer, Maurice Prendergast and John Marin. A weaver of the little joys of life, its picnic episodes, Prendergast was a poet of improvisation, an inspired designer of obvious beauty. He saw life in the decorative terms of a day-dream. His joy was in living on the surface of the rich, almost primitive water color tapestries he improvised with his purples and lemons and soft ivory blues, and with the arrested human figures who stand about in a state of dazed beauty. Marin, however, expresses his joy with great joyous lunges and thrusts. He is of the Promethean fraternity who affirmatively tear beauty from the life of the world: from its vibrant, fragrant patches of sparkling, salty blue bays which tug at fragile, windblown white winged three-masters: and from its tumultuous, roaring cities racing madly into steely skies. Marin is the Viking of water color music, wresting that music from the things of life. The things—cubes of striding stone and steel, bridges which tie cities together, islands which toss unafraid among mountainous gray waves—are examined only for their music, and so they are often lost sight of as things in Marin's creative notes.

It is this aspect of the work of Marin and Demuth that accentuates and illuminates their essential difference. For Demuth never wholly abandons the recognizable aspect of things. The identity of his pears remains immaculate no matter how Demuth sees them, green or yellowish. And, of course, no one can quite see pears and eggplant and tomatoes or anything, say the point of houses and smokestacks, with Demuth's precise elegance.

His design could not be more condensed, more simple. For his pears and smokestacks are never tentative. Everything he does is completed. Where Marin is always visibly working up to a pregnant climax, Demuth begins beyond the realm of climax. The birth pains of creation are never visible in his work. Moreover, he is casual, something Marin never is. He is gay and serene and quiet. He would, I suspect, consider it vulgar to be or even to seem active in his affirmations. For his is a self-contained, almost passive, music. After all, why should a magician to whom all things in water color are possible seek to prove or to maintain anything? And so while Marin is preoccupied with the beginnings of life, its uttermost roots and gargantuan growths, Demuth really is interested only in the possibilities of the fruits and flowers of those beginnings, the mellow blossoms and their bloom, those precise flowers known as smokestacks.



A landscape by André Derain. Courtesy of the Reinhardt Galleries



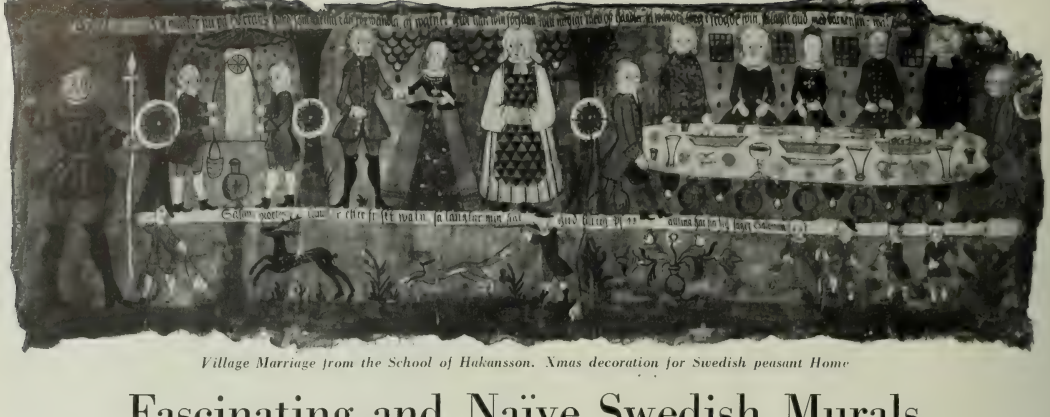
Above—Madge Kennedy in "Love in a Mist" by Amelie Troubetzkoy. From a painting by Pierre Troubetzkoy



Left—"Sunset at Anvers" by Vincent Van Gogh. Courtesy of the Kraushaar Galleries

THIS magic of Demuth's brush is enhanced by the united efforts of the other painters represented in the fine opening exhibition at the Daniel Galleries. These painters, though still "on the make" indicate, in their new works, that each one is on his way to a private Parnassus. The two gentle water color sketches by Elsie Driggs of "Mullen" and "Rattlesnake Plantain" seemed rubbed with an exquisite sensitivity to the tactile life of those hairy plants. Her one painting of red "Oxen," though less sure, is nevertheless suffused with warm plastic passages of lyricism. The *enfant terrible* of the gathering was Peter Blume with his "Maine Coast". This canvas is a minor *tour de force* of that dank world creatively examined by Eugene O'Neill in his "Diff'rent" and "Desire Under the Elms." Indeed, the shingled house of Blume's canvas might be an almost literal copy of the quartered house in "Desire." To its side is a cold gash of sea. The painting of the sea and the shingles on the house and the grayish green atmosphere, the foliage which screws its way up out of the hard soil, is accomplished, and does communicate the dreary tone of that Maine world. The figures, however, disfigure the setting, for the anecdote of the angry man staring angrily at the nude woman fondling a dog is pointless slapstick. The "Fisherman's Cove" by Niles Spencer has a concise charm despite the gloomy aspects of the fisher huts. Louis Bouche's "Still Life" of cigarettes and fruit and whatever happened to be around when the artist took up his brush has a dry unity. It is dry in the sense that it is reminiscent, curiously enough, of the thrown together aspect of an old-

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Village Marriage from the School of Hakansson. Xmas decoration for Swedish peasant Home

Fascinating and Naïve Swedish Murals

Late Nineteenth Century Paintings Originally Planned to Decorate Cottages on Christmas Fêtes

By WALTER HANKS SHAW

THE exhibition of modern Swedish peasant paintings, which opened recently at the Mansion Watteau in Paris under the patronage of Prince Eugene of Sweden, is a sign of the times. The appreciation of these naïve paintings is a result of the modern attitude towards art, that neither technique nor complication of design is the test of art. A decade ago even, such an exhibition would not have been sponsored by a group of artists anxious to subscribe to the work of backwoods peasants: at most, these paintings would have been considered as only of documentary interest. However, today, these paintings are the center of interest in the crowded Paris season of exhibitions.

The outstanding fact of these paintings is that they are not antiques, but the national expression of the peasants of Sweden as late as fifty years ago. That these peasants could produce such unsophisticated work, such direct expression unhampered by any outside influence is a test of the force of their inspiration.

Like all great art, these decorative panels were originally painted for a definite use: to decorate the walls and ceiling of the humble peasant cottages on Christmas and family fêtes, to give a note of gaiety and color to their bare and dark homes, which were situated, for the most part, in the midst of huge forests of majestic pines or isolated in the midst of vast plains which, during the long, winter months, were buried under great snow-drifts.

These rustic painters, real artists in their *genre,* were, above all, filled with sentiment, with their religion and their beliefs, and, naturally, took their inspiration from the Bible. They have not searched for complicated effects, nor subtle colors; they present their subjects naïvely, just as it was formed in their spirits, influenced by their milieu and time. It is not rare to see, in a sort of Swedish *Image d'Epinal,* the Christ and his Apostles represented by a pastor in checkered pantaloons and high hats, or the kings of the Old Testament dressed in the mode of the Regency, smoking their enormous pipes and pompously installed in superb coaches driven by four spotted stallions.

There naturally developed several schools of these peasant painters, the characteristics of which are easily traced. As soon as one painter discovered a method of painting which gave the best results, there were seen many peasants who followed him, and this naturally led to a groupment. Among the most famous schools of peasant painters were: The school of Klemet Hakansson, particularly active from 1751 to 1794; the school of Anders Eriksson, which existed during the whole of the 18th Century; the school of Sunnerbe, started in 1769 and continuing up to 1870.



Swedish Mural that represents the Village Pastor and his Parishioners from the School Rattvik

Quite apart from the personalities of the painters who wrought these decorations, or the schools of followers who grouped themselves about their masters and imitated their manner and methods, the mere fact of the existence of such a phase of decorative art challenges attention by its own intrinsic qualities.

The amusing anachronisms, such as representations of the Apostles arrayed in checkered trousers and top hats, or royal personages in Old Testament history depicted with long pipes and apparelled in clothes of the Regency mode, are merely diverting incidents and furnish peculiar marks of a certain individuality. We must look beneath such externals and endeavor to discern the actuating point of view that lies beneath it all. When we come to analyze the motivating psychology we shall find that these humble painters were intense realists. They were unlettered and unacquainted with the polished traditions and conventions of painting, but they were prompted and impelled by a vigorous desire of expression. The familiar biblical themes that strongly appealed to them and to their audiences were

ready to hand but, untutored as they were and wholly ignorant of historical and archaeological niceties, they struck out boldly and independently and, quite unabashed, naively and spontaneously portrayed scriptural scenes and events in the only forms with which they were acquainted, patterning them in such models as they knew and had before their eyes. They grasped the dramatic values of the situation and set them down forcefully — albeit vulgarly at times — in a manner that would be thoroughly within the comprehension of their audience.



The Crowning of the King from an Old Mural in Sweden

In other words, these rude and humble Swedish mural painters were realists in precisely the same way that the Italian primitive painters were realists. And they attacked their problems in much the same way. The Italian painters of the dawning Renaissance painted biblical personages in their own contemporary habiliments, which they understood and daily saw before their eyes, not in the garb that would have been historically correct and about which they knew nothing whatever. What difference did it make to the value of a pictorial composition whether King Solomon was clothed in a nicely patterned red velvet Italian brocade or in a garment that would more nearly have accorded with historical exactitude? As a matter of fact, the pictorial result with the Italian setting was probably vastly more interesting, colorful and dramatic than it would have been if all the exact Hebraic niceties and conventions had been punctiliously observed. Such sophisticated matters the Italian primitive painters never bothered their heads about: they were content to use as models the people, clothes and things they saw everywhere about them. They had a story to tell and a purpose to fulfil and, after all, clothes and settings were subservient adjuncts.

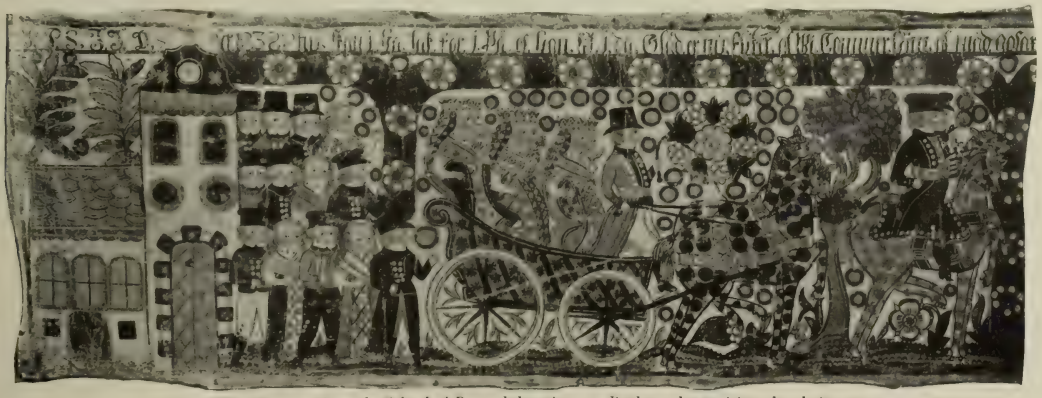
The Swedish peasant mural painters entertained the same fundamental point of view. They did not draw as well as most of their Italian predecessors. The clothes they put on their characters were not nearly so engaging and good looking as the clothes of the early Italian Renaissance. And there were notable differences due to racial psychology. But the Swedes, too, were realists and it was their main business to present a scripture or historical incident with all the verisimilitude of realism as they understand it.

One great merit of this method of interpretation lay in its very direct appeal to the audience for whom it was intended. Their minds could not be distracted by any unfamiliar incidents and properties which, to them, might appear "outlandish" and which they would not understand, and they could concentrate all their powers of observation and appreciation on the dramatic force and action of the scene set vividly before them. No matter how simple and unsophisticated these rustic Swedes might be, they could not fail to grasp the significance of the picture: no matter how cultivated or how accustomed to every expression of graphic art the modern spectator, the directness of method and the honesty of conception therein embodied must needs command respect. In fact, though it be a style of its own peculiar sort, these murals may be said to possess the essential element of style. That is, if we accept the definition which makes the achievement of style the direct result of pursuing the chief aim immediately in view without being swerved aside by any irrelevancies.

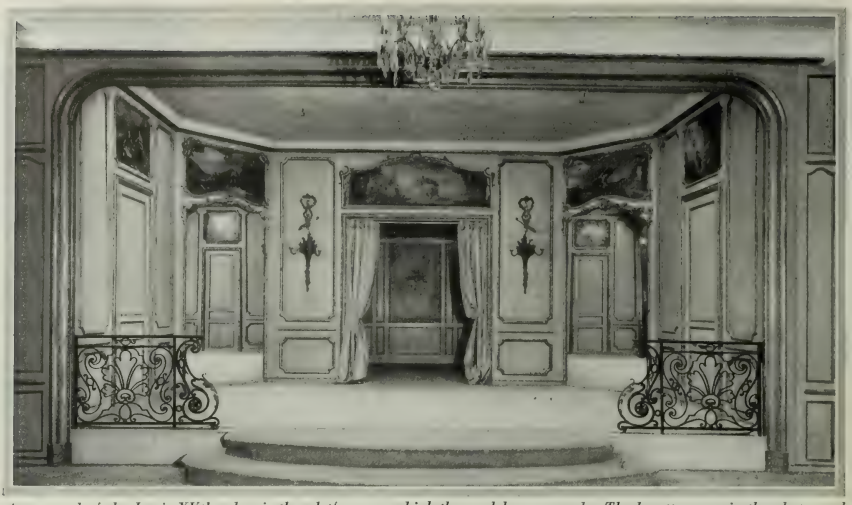
The notes of vigor and spontaneity observable throughout these murals—vigor and spontaneity in conception, in drawing and in color—command them to consideration, consideration serious, at least, if not admiring. The mere fact of their being instinct with definite purpose demands respect and, incidentally, causes more than a pang of regret that so much of the work of modern executants—men of infinitely more culture and skill—is apparently lacking not only in purpose but in suitability as well. The Swedish peasant murals may exemplify a very homespun manifestation of art, akin to the *fractur* painting and firebacks of the early Pennsylvania Germans, or the rude embellishments of provincial pottery in Italy and France, but all the same they are rich in the priceless blessing of vitality.

Nor should we allow amused curiosity to blind us to the fact that the men who produced these decorations not seldom grasped happy renderings of composition—unconsciously and intentively, perhaps, but one cannot help suspecting it was because they were impelled by some sharply conceived and well-defined purpose which prompted them to act without pausing to reason out each step. It is worth noting, too, that the peasant painters evidently had a sense of the great decorative value of borders and of lettering.

One more lesson the modern world may draw from these crude embellishments of peasant cottages. It is this. The owners and the makers recognized the joy and satisfaction to be derived from mural painting, no matter how small or how lowly the dwelling. They took the means of gratifying their just desires for color and pattern that were readiest to hand, and were thankful for them. This very same thing was done by many Eighteenth Century artists in this country.



Village Marriage from the School of Breared done in exceedingly modern spirit and technique



At one end of the Louis XVth salon is the platform on which the models promenade. The lunettes seen in the photograph are copies of those in an old French château

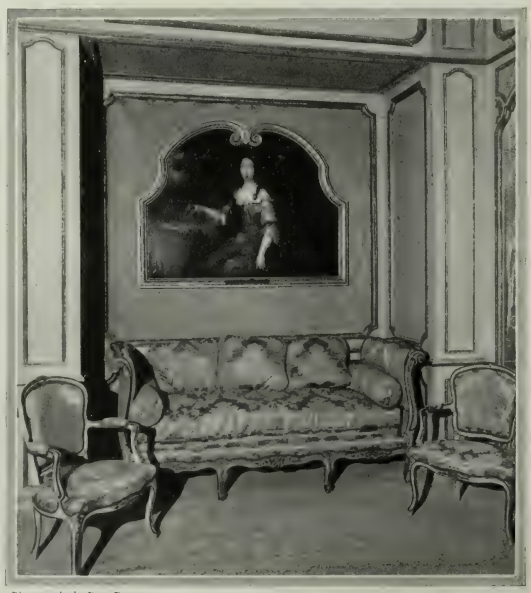
Beautiful Interiors Created in France

A Louis XVth Salon and Some Exquisite Little Dressing Rooms Created for the House of Kurzman by Maurice Chalom Establish New Standards of Decorative Beauty

By HELEN BISHOP

IMAGINE stepping out of a modern elevator in a modern steel building on Fifth Avenue and finding oneself in a room which to one's amazed eyes appears to be a salon in a French palace of the days of the Grand Monarque, decorated in the luxurious fashion of his profligate successor, Louis XVth. The stream of traffic on the Avenue outside is forgotten; the roar of the most modern of cities dies away. Surely, one thinks, outside those arched French windows with their light and frivolous taffeta draperies stretches the wide, tree-bordered avenue which leads to the palace of Versailles, along which the glittering riders of the great French king once swept; or perhaps just beyond lie the gardens of Malmaison where the creole Josephine once indulged her tropic love of flowers. For here is illusion created by a quiet young Frenchman, Maurice Chalom of Paris, and the astonishing part of it is that such an illusion is obtained in a great modern store. Nothing like it has ever been seen before in this country and it remained for the house of Kurzman in their new palatial shop to make it possible.

As one steps through the great Louis XVIth yellow marble entrance, with its decorative wrought iron grille work, one notices that the floor is of marble laid in a herring bone pattern inlaid with brass. The wood is French oak with its beautiful silvery lustre, used in decorative panels embellished with ornate carving. At the back of the store, a marble staircase with a delicate wrought iron rail, decorated with bronze, leads to the balcony. It has even in its miniature proportions a sense of the dignity which attaches to the great staircase in the palace of the Louvre where the Winged Victory stands poised as if for flight. The scheme of decoration for this floor—the wood carving, ornamental iron work, lighting fixtures, etc.—was taken from the Chateau de Senlis in France.



Photographs by Drix Duryea

A corner of the Louis XVth salon showing a beautiful sofa and chair of the period and the portrait of a beauty of the era which was presented by the Marquis de Torcy to Louis XIVth

A little elevator with decorated walls takes one to the second floor. Here the walls are a soft greenish blue, paneled in gold, the whole having a patine which makes it impossible to believe that the wood is not centuries old. As a matter of fact, all the paneling for the walls as well as every bit of furniture, draperies, floor coverings and lighting fixtures was brought from Paris by Mr. Chalom. Seeing the upper floors before they were finished was an amazing sight. They were the ordinary whitewashed bare rooms of a steel building with a cement floor. Laid about in orderly piles was the paneled wood for the room under construction and in the centre of the room stood Mr. Chalom and his chief assistant with blue prints spread before them putting the room together as an architect puts together a building from plans. Ceiling and floor space has been sacrificed in order to obtain the desired effects. It was difficult to believe that the beautiful French salon on the second floor had been constructed, piece by piece, in a similar bare whitewashed room.

This room, in its decorations and furnishings, is an adaptation of the salon in the old Château des Andlys in France. A soft grey velvet carpet covers the floor. The room is brilliantly lighted by chandeliers of crystal, hung against the mirrors with a gold link chain so that there is no space between the chandelier and the reflection. A series of lunettes run around the top of the wall each depicting a scene from the Bible. These are copies of decorations in the Château des Andlys and the depth

and richness of their colors—usually achieved only by time—give them a remarkable appearance of age. At one end of the long room is a model platform where the models promenade. Cleverly placed mirrors give an impression of depth and space and a decorated panel in the small room behind the curtains carries the eye back and increases the sense of depth of the little stage. An elaborate crystal chandelier and two unusually beautiful wall brackets of bronze, gold plated, in a design which embodies a ribbon and basket of flowers, light the platform and additional illumination may be obtained if desired from concealed lights near the ceiling. The draperies are of taffeta, which material is used in all the draperies on the second floor. The decorative grille work is of wrought iron, with trimmings of bronze, similar to that used elsewhere in the building.

The supporting pillars in the room have been sheathed in etched mirrors, against which hang the chandeliers mentioned before, and around the sides of the salon, at intervals, are glass cases in each of which a rare gown is shown together with its accessories. For Mr. Chalom realizes that this room primarily is for the purpose of showing gowns and as much as he has striven for the artistic he has not sacrificed the practical. Perhaps it is this very quality about the room that gives it its unique charm, for a room in a business establishment—no matter how beautiful it might be—which did not fulfil its mission would seem futile and ineffectual.

The chairs, tables and sofas used in the salon are faithful reproductions of museum pieces in the manner of Louis XVth. So cunningly have they been copied, the wood has been so cleverly treated, the material for the coverings so rich in texture and design that even a connoisseur might easily be deceived into thinking them originals. One corner of the room, shown in the illustration, has a sofa with decorations of gold, and two chairs to match. The covering is a rich yellow damask. Above, in a panel of the wall, hangs a portrait of one of the beauties of the day which was presented by the Marquis de Torcy to Louis XIVth. Both the artist and the "dear dead woman" who was his sitter are anonymous. And it is amazing how she fits into this room where her sisters of a later day will come to choose their finery. There she sits, in her uniquely carved frame, a coquettish curl over one white shoulder, pearls about her throat, her ample figure clothed in satin, the brown eyes in the oval face still amused at the foibles of the world, a humorous half smile on the sensual mouth.. She is the very epitome of the reign of the Grand Monarque—worldly, luxurious, sensual and witty.

But it is in the little dressing rooms—or fitting rooms to give them their more prosaic name—that Mr. Chalom's imagination has been given free reign, for here there is no necessity for cases or wall cupboards. The rooms facing on the Avenue have arched casement windows, which open on window boxes with their fresh greenery and the draperies are in taffeta of the same exquisite greenish blue

(Continued on page 114)

The delightful decorations on the walls of this dressing room are after Pillement and show a decided Chinese influence. The draperies are of taffeta



Below—One of the little dressing rooms which reproduces in miniature one of the oval rooms in the palace of Malmaison

Below—Triple mirrors in each dressing room give a sense of space. The walls in this room are paneled and the pilasters delicately decorated in a Wedgwood design





Famous Dollies and Their Homes

Little Period Houses for Children to Put Their Playthings In, Correct in Every Detail of Design and Furnishing



Doll of the first half of the 19th Century representing a child's idea of a peddler. The face is wax painted in natural colors





A doll dressed to represent a lady of about 1770. The feet, head and hands are wax, interestingly painted



Top—A doll's house of the Georgian period with extremely interesting façade and a doorway which has a beautiful fan light

Interior of the Georgian doll's house showing reception room, dining room, bedroom, nursery and stairway, with every detail charmingly reproduced

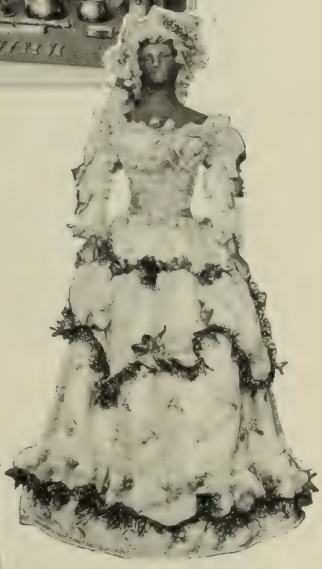


Doll's house, early 18th Century English. The furniture and fittings as well as the little playthings are all modelled after the time of Queen Anne



A doll made in 1830 with painted wax face and tiny kid hands. The full dress is of stiff taffeta

This is a doll of the 18th Century with wax head and feet, painted, with a gay hoop dress of flowered silk quaintly looped with flower garlands



A Nuremberg doll house dated 1673 with all the fittings and fixings of that interesting period



A Group of Distinguished Rooms

Showing Interesting Detail Furnishing in Chinese Chippendale, Spanish, French and Colonial Periods



The drawing room, in Spanish feeling, of Judge Nelson Phillips' home at Waco, Texas, opening by triple arches into apartments of regal splendor beyond, is dramatically interesting

Below: The dining room in Mrs. Thomas L. Hughes' home done in Chinese Chippendale, has walls of antiqued gold leaf, ceiling of red lacquer, carved wood mantel, red tile floor



Top of page—Courtesy of the Halaby Galleries Photograph by Amemiya *Above—Bradley Delehanty, Architect*



French Bucolics told in pictures

give this Toile de Jouy its Eighteenth Century charm



PEASANT LIFE *in 18th Century France should have been a pleasant affair, from the pictures of it we find in these delightful toiles*

A PEASANT woman rubs out her clothes on a rock beside a water-mill . . . two men gather in their nets. after the day's catch . . . a boy bends beneath the weight of his sheaf of wheat . . . a man fishes, idly reclining on a mossy rock, while a girl and a dog sit quietly beside him.

These delightful scenes of rural France, give this toile de Jouy an antique air, quite as if it had been designed by the famous J. B. Huet himself, back in the 18th century.

They are developed on a cream background in rouge, dull blue, mauve, or sepia—all characteristic toile de Jouy tones.

Toiles de Jouy, with their little rural or historical scenes printed in a single clear color on a neutral background, make delightful draperies or slip covers. They may be used for bedspreads or wall coverings, as well. And since they lend themselves to the decorative schemes of widely varied types of interiors—living-rooms, bedrooms, dining-rooms, sun rooms, children's rooms, libraries—these toiles have a large and ever-increasing following.

Ask your decorator, upholsterer or the decorating service of your department store to show you this Schumacher toile de Jouy. He can also show you other fine Schumacher drapery and upholstery fabrics suitable for furnishings of every period—lovely brocades, damasks, brocatelles, velvets, tapestries, chintzes, linens, satins and taffetas.

"Your Home and the Interior Decorator"

FABRICS such as these can give your home real distinction and charm, if rightly used. How you can, without additional expense, have the professional services of an interior decorator for your furnishing problems is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

Attractively and richly illustrated in full color, it will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. B-12, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

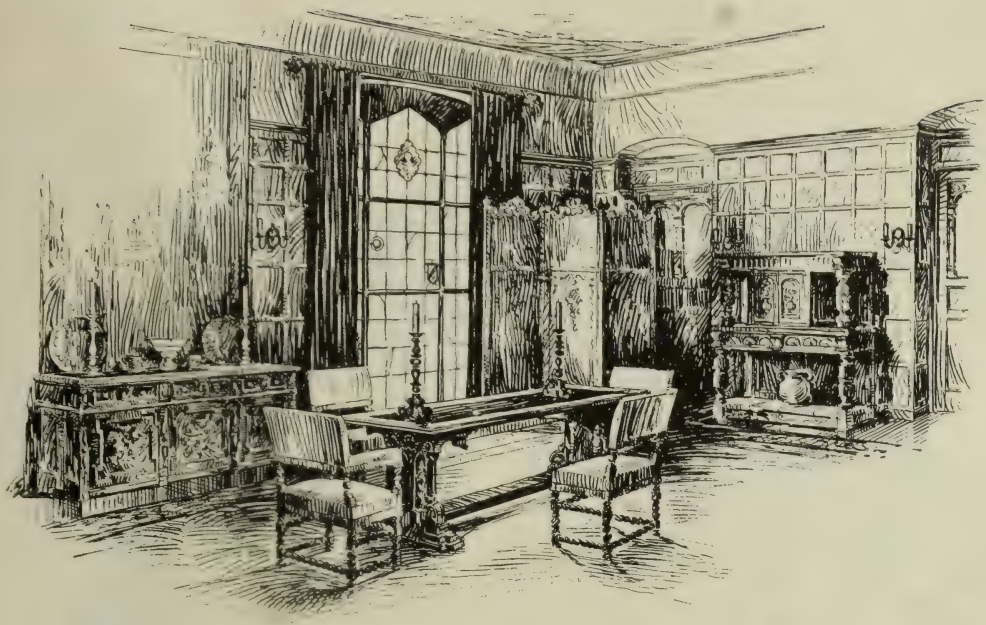
F. SCHUMACHER & CO.

In spite of the severe simplicity of the American Colonial room there is no style of interior decoration that more completely satisfies the American mind where the smaller country house is concerned. An excellent example of pure Colonial is shown at the right with its plain wrought iron hinges, door fixtures and fireplace equipment, with its well set up stone fireplace and bright colored hooked rugs. In Colonial days undoubtedly the shelves over the little closet between the door and the fireplace would have been used for blue and white ware or a piece of Wedgwood or Sèvres. R. Brognard Okie, Architect



Below—The music room in J. Mitchell Hoyt's residence in New York has a definitely French atmosphere. The green painted walls are an interesting background for the antique furniture and Aubusson rug. The piano is mahogany refinished and decorated in tones to match the walls. Green and rose heavy silk brocade is used for the curtains. The circular arrangement of the furniture in the room is interesting and does away with the hard, formal outline almost inevitable in the room that is a definite square. Decorations by Edw. R. Barto & Co.





New York Galleries, Inc., Decorators

THERE is a subtle suggestion of livableness in Old English rooms, their broadly arched fireplaces and dusky oaken walls seeming to echo the convivial spirit so intimately associated with Tudor days.

¶ Whilst the architectural treatment lent a sombre note of dignity to those old interiors, there lingered about them, withal, the satisfying feeling that they were created to be *lived in*. For the frankly plain and rugged furniture of hand-hewn timbers, the odd bits of crudely fashioned pewter and similar details bespoke the open-handed hospitality dispensed 'midst such surroundings.

¶ The very atmosphere of that time may be *re-created* today by recourse to those objects which in finish as well as form reflect the spirit of the period.

¶ Should one's pursuit of such things lead to these Galleries the truth will reveal itself that there still remain artisans who refuse to be hurried in their faithful interpretation of that leisurely age when each craftsman strove for *perfection* rather than "production."

¶ Treasures of the past mingle in happy association with these beautiful reproductions wrought by our community of cabinetmakers at historic Fort Lee, who bestow upon each single piece the unmistakable touch of real artistry.



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New York Galleries

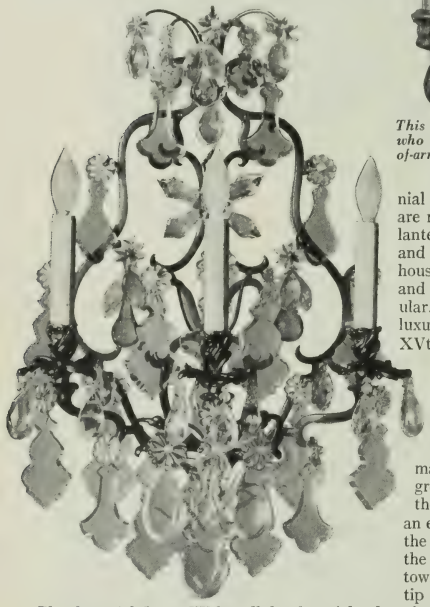
INCORPORATED

Madison Avenue, 48th and 49th Streets

Modern Illumination Reaches a Point of Perfection

Lighting Arrangements in the Home Should Be Practical and at the Same Time Beautiful. In Design They Should Follow the Architectural Style of the House Itself

IT is a far cry from the days when dried rushes dipped in fat gave a dim and flickering light to the rooms of our forefathers down to the present day system of illumination; and in no essential feature of the home have more rapid strides been made. Man groped about in the dark, after sunset, for centuries, his sole light being the glow from the hearthfire. Later that was supplemented by the glimmer of burning rushes, held in wrought iron clips and set into heavy wood bases. In each civilization oil and tallow candles followed. The home of the peasant

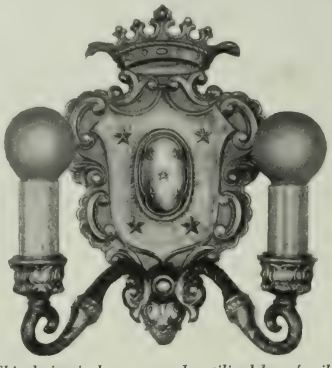


This beautiful Louis XVth wall bracket of hand wrought bronze and crystal pendants is suitable for a room of the period. Courtesy of Sterling Bronze Co.

as well as the great ballrooms of Versailles had only candlelight. Then he progressed to oil lamps. The "Betty" lamp of New England, an open boat made of pewter and iron, with the wick protruding from a lip, is not unlike the bronze lamps of ancient Pompeii. Gas lighting was considered revolutionary at the time of its inception. But the sun's first serious competitor as a light giver is the modern electric light in its most improved form.

The present day house owner is not content, however, with the light itself having been brought to a high point of perfection. He demands beauty as well as utility in his lighting arrangements and fixtures. Furthermore, in the modern home light is often used solely for purposes of decoration. And it is true that no home is more beautiful than its lighting fixtures. The simplest room takes on charm when the lights are intelligently placed and the fixtures beautiful. The most elegant room may be ruined by wrong lighting and ugly fixtures.

The lighting fixtures in the best modern homes in this country follow the style of architecture of the house itself. Thus, in the east and particularly in New England where Colonial houses predominate, the lighting fixtures are modelled on the candlesticks, sconces and lanterns of our early settlers. In the far west, and in Florida, where the Spanish type of house is popular, the heavy ornate iron lamps and lanterns of Granada and Castile are popular. In town houses, where there may be luxurious rooms done in the manner of Louis XVth and Louis XVIth, the classic crystal chandelier may be used.



This design in bronze may be utilized by a family who wish to incorporate the family crest or coat-of-arms in their house decoration. Courtesy of Segar Studios, Inc.

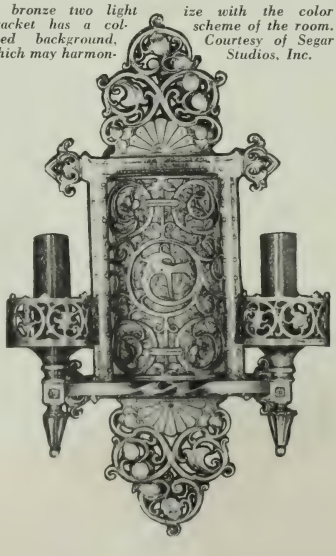
It is generally agreed that for the exterior of the house, the lantern is the only appropriate form of lighting. It should, of course, be made of a rust proof and non-corroding material. Its design is a matter of great importance since it is one of the first things to catch the eye and an entrance may be made or marred by the style of light one chooses. One of the loveliest old houses in Provincetown, the little fishing village at the tip of Cape Cod, is the home of a retired sea captain. It sets back from the town's one narrow street and looks across a little garden to the harbor. At night the beautiful Colonial doorway is illuminated with two ship's lanterns—the port and starbo'rd lights, one red, the other green, lights which for half a century were kept burning on the captain's ship. What could be more beautiful or appropriate for his home now that he no longer sails the seven seas! In the hills of Kent, Connecticut, is a house called by its admirers the "Hansel and Gretel house." It is tucked away in the woods, on the hillside, a little Spanish house, perfect in its details. At the entrance to the wooded path which leads to its door is a wayside shrine, with a statue of the Virgin, and an old rusty iron Spanish lantern which sends out its cheery gleam to visitors after dusk. Such touches as these sound the note of friendliness and hospitality which the interior of the house should develop. Some exterior lanterns are made to simulate the glazed horn lanterns used in the days when glass was heavily taxed. Others are made type flint glass. The attractive lantern reproduced herewith was inspired by a certain type of old English carriage lantern.

A lantern of a different type, used with torchères, is particularly appropriate for the entrance hall.



An elaborate chandelier which is suitable for a room in the manner of Louis XVth has crystal and amethyst pendants. Courtesy of the Lightolier Co.

A bronze two light bracket has a colored background, which may harmonize with the color scheme of the room. Courtesy of Segar Studios, Inc.



The essentially "homely" qualities of a living room should never be sacrificed to decoration and the lighting arrangements as well as the furnishings and arrangement of the room should have comfort as the primary object. Many of the foremost decorators eliminate any central lighting fixture, preferring to use wall brackets and place attractive lamps at spots in the room where the light may be most useful—beside a favorite easy chair where one spends the long evening reading; on little tables at either end of a comfortable sofa; or in the corner where the bridge players foregather. The shades used are most important. In color they should harmonize with the general color scheme of the room and should be of material which dispels all glare.



ON BUYING PEARLS

THERE is no woman to whom a pearl necklace is not becoming. But the color, size and length must be suited to the individual. A necklace that enhances the beauty of dark eyes and hair is seldom suitable for fair women. And the pearls of a dowager are not for a debutante.

Pearls are so beautiful, they touch the heart so quickly, that buyers often overlook the definite standards that desirable pearls must meet. Opinions and preferences of the layman do not alter their true value. The unsupported word of an amateur should not affect their purchase.

Pearls may be bought, and should be bought, upon established facts that make expensive mistakes impossible. They should be bought from a pearl merchant who deals in all colors and all sizes of pearls, and from one who explains to the buyer all the differences which make one necklace more desirable than another.

It is generally recognized that the value of a pearl necklace depends upon seven definite and provable points. These points, familiar to experts, are carefully explained by Marcus & Company to every patron who is considering the purchase of pearls. They provide a sound basis for judgment. They are accurate indicators of value. They are responsible, no doubt, for the sale of many famous strings of pearls by this establishment, and also for the sale of innumerable single pearls which are added to these and other necklaces returned, year after year, to be increased in size.

Marcus & Company buy pearls in Europe as close to the source of supply as it is possible for any merchant, wholesale or retail, to obtain them. Much closer, it may be added, than those who have neither the credit nor the organization to buy pearls as they come from India. Consequently, the prices are always fair and reasonable, and the patrons of Marcus & Company are often pleasantly surprised that a desirable necklace may be had for a few thousand dollars.

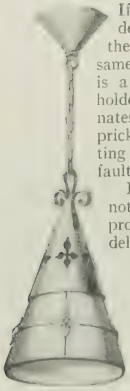
Strings of pearls from $200,000 *to* $200. *A large selection of loose pearls to add to necklaces from* $20,000 *to* $10 *each. Pearl rings, pearl earrings, pearl pins, and pearls in every form approved by fashion and good taste.*

MARCUS & COMPANY

JEWELERS

At the corner of 5th Avenue and 45th Street, New York City
and Palm Beach, Florida

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A hanging pendant, adapted from the Spanish, made of wrought iron and antique glass is appropriate for the entrance hall. Courtesy of Mitchell, Vance Co., Inc.

If a central lighting fixture is desired its design and that of the side brackets should be the same. A new and useful contrivance is a combined lamp and needle holder for a victrola which eliminates the irritation and finger pricks which often accompany fitting a needle into its socket in a faulty light.

For the formal drawing room, nothing is more elegant or appropriate than the crystal chandelier, with wall brackets of the same pattern. One beautiful Georgian room we know of has a chandelier of crystals, the metal work being in ebony and gold. A silver plated chandelier, with crystal beads strung on chains of amber and white gives an added note of luxury to a Louis XVth room. The chandelier in the drawing room of a pure Colonial house is of stained brass, with shades of colonial cut glass to simulate the shades on the old time oil burning Colonial lamp. The wall brackets are in the form of sconces, with the same type of shade. In the formal drawing room may be used, too, the ultra-modern type of wall light, designed solely for purposes of decoration, and made of alabaster or molded glass through which little light penetrates. One particularly attractive wall light of this type has the bulb entirely concealed, the design utilizing pine cones and thistles. Another interesting fixture looks like a calla lily, made of molded satin-finished glass, with the leaves and tendrils of the lily in wrought iron. Still a third shows narrow strips of glass of uniform size and shape so arranged that they overlap. The double thickness, where the glass overlaps, gives an impression of a beautifully molded shell.

Although the central lighting fixture for the dining room, with its old-fashioned dome, is now taboo, many people still prefer to have direct light shed on the table. The great objection to the light over the table used to be that the filament of the bulbs shone directly into the eyes of those assembled around the table. But a new and improved fixture uses a patented glass diffusing unit, with a silk "skirt" which eliminates all glare and direct light, and yet throws a brilliant light upon the table. Another central lighting fixture, which is in better taste, and which throws adequate light on the table, is the chandelier with candles, which in design should correspond with the wall brackets. Candelabra on the table, or single candle sticks, electrified of course, make an attractive table decoration.

The most practical lighting for the bed room is a central close-to-the-ceiling fixture, with wall brackets, one on either side of the dressing table. If additional light is desired near the dressing table, a lamp may be brought from behind the mirror to throw the light down. The shades or shields used on the wall brackets should harmonize with the general color scheme of the room as carried out in the bed cover draperies. A bedside lamp should have a shade which throws the light down and protects the eyes.

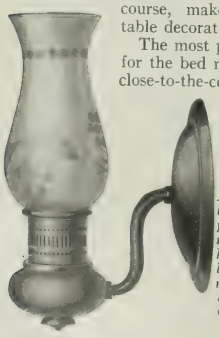
There are some amusing and delightful fixtures for the sun porch and breakfast room—huge flowers and birds of colored glass and figures in Dresden china. One lighting fixture is in the form of a green parrot in a wicker cage; another is a basket of natural looking wild flowers in varied and beautiful colors.

The best lighting arrangement for the bath room is a central lighting fixture, close to the ceiling, with a bracket light for either side of the mirror made of glareless glass. A wall light, which extends out over the shaving mirror, is made of the same glass. For the sake of convenience, on both these wall lights is an extra outlet, to which may be attached the curling iron, the dryer for the hair, or the electric vibrator. Designed expressly for the bath room, these fixtures have a white enamel finish which resists heat and steam and may be washed and cleaned like porcelain.

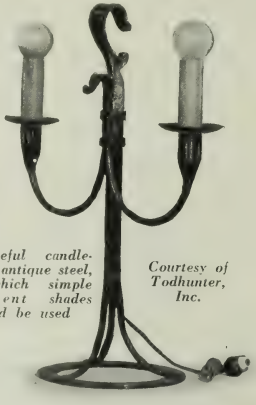
The same type of light is used in the kitchen, with the side lights concentrated on the sink and stove, the two vital spots of the kitchen. The ceiling fixture floods the room with a full white light which dispels shadows and gives dirt no opportunity to collect unseen. A light of this nature is particularly useful in a kitchen which is apt to be dark on winter days.

The original of this pierced silver chandelier with its candle shades of micarite hangs in a bay of the dining room at historical Haddon Hall in England. The pendants of silver carry the crests and armorial bearings of the ancient House of Tudor. Courtesy of Sterling Bronze Co.





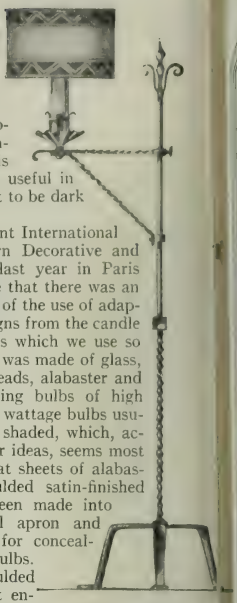
An attractive wall bracket follows the form of the Colonial oil lamp and has a shade of Colonial cut glass which simulates the old time chimney. Courtesy of the Lightolier Co.



A graceful candlestick of antique steel, with which simple parchment shades should be used

Courtesy of Todhunter, Inc.

A bridge lamp in a Spanish wrought iron design with parchment shade is a useful light for the living room. Courtesy of Mitchell, Vance Co., Inc.



Visitors to the recent International Exposition of Modern Decorative and Industrial Art held last year in Paris were interested to see that there was an almost entire absence of the use of adaptations of period designs from the candle or oil-burning fixtures which we use so largely. A clever use was made of glass, shells, glass beads, alabaster and silk for shading bulbs of high wattage. Low wattage bulbs usually were not shaded, which, according to our ideas, seems most inartistic. Flat sheets of alabaster and moulded satin-finished glass have been made into most unusual apron and body forms for concealing electric bulbs.

Where moulded glass is used it entails great expense in making the original models and the metal moulds. One interesting fixture was made of moulded glass and consisted of twelve five-sided pieces of glass. These pieces are fastened to each other by wires, forming a ball of decorative glass.

A popular form of wall lighting is to use half body or pocket forms made of glass, alabaster and many other materials. Mirrors and series of glass dishes, placed above each other, were successfully employed.

The French are using indirect lighting with great success. Electric light bulbs are placed behind an ornamental plaster moulding near the ceiling. The indirect light coming from this source gives a softly diffused and even illumination. To an American, who is accustomed to the use of electrified candle and oil fixtures of great decorative value, many of the lighting fixtures at the Exposition seemed lacking in beauty of craftsmanship. This may be because those behind the modern movement may be trying to express a spirit of strength and simplicity and get away from the splendor of the Louis or the grace of the Georgian period.

So far as Americans are concerned, at any rate, it seems safe to say that these modern fixtures will not come into great popularity. They do not fit in, as a rule, with the decoration of our rooms. The craze for Art Moderne in furniture, which has struck Paris, has not yet made much of an impression in this country, and the new type of lighting fixture, bizarre and a little grotesque, fits in with the new furniture very well, and less happily with our ideas of beauty.



A fine type of exterior lantern which may be had in either hand wrought iron or brass with old style flint glass

Courtesy of Todhunter, Inc.

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and woodwork is made

(Continued from page 60)

vision, by the slaves. Some of the most satisfying houses are entirely without embellishments and even the simplest of the one-story houses show fine lines and structural integrity.

The interior woodwork is usually of mahogany or of pine. Most of the houses originally had paneled wainscots. Some of these have been removed; no one knows why. Stairways are spiral or gracefully curved or quaintly square-turned. Mantels are hand-carved or of black marble brought from Italy. The elliptical fan was frequently carved on mantels for houses whose doorways carried the same design. Not one of the houses has been able to keep all of the original furnishings but enough is left to enable the imagination to reconstruct alluring pictures of lavish days in gracious rooms, rooms whose Sheraton tables groaned under breakfasts of "hominy, ricecakes, fritters, eggs, waffles, a stack of venison, and a dish of broiled partridges"! Rooms whose pier glasses reflected the splendor of as many as three military companies dancing at a single ball. Rooms whose wide windows looked upon boxwood gardens of five patterned acres—rooms designed and set for the more abundant life as lived in those days "befo' de war."

Unfortunately, space does not admit pictures of three splendid brick and plaster structures: the old Presbyterian Church, the Smith house at LaGrange College, and the First Baptist Church (recently restored and enlarged). And there is the magnificent McLendon house, known to history as Ben Hill's "The Gates," the Wiley Reeves house with its delightful balustrade, the Segrest house behind the camellias, the house of Mrs. Enoch Callaway, the Williams house which in jonquil time stands in a great "field of the cloth of gold," the Ward house in its quaint old garden, the Milan house with its fine doorway. Within five miles of the city limits are perhaps a dozen cedar-shaded plantation homes, including the lovely Boddie and Newsome houses, built in the early thirties, the nobly proportioned Cameron house, the Swanson house in its forest-like grove, the beloved Traylor house, and the Flowers house with its remarkable collection of old furnishings. There is infinite material for poet and story-teller in these old houses, with atmosphere so charged with the romance and settings of other days.



(At the right)—The Render house in LaGrange showing an exceptionally fine portico with Ionic columns and finished against the wall with Ionic pilasters. There is also a particularly good Classic doorway



(Below)—The Dodd house was built in 1845 by Philip Greene, a descendant of Nathaniel Greene. Three years were spent in putting up this house. The doors are solid mahogany and there is a free-hanging mahogany balcony over the front entrance

HERE AN HOTEL BECOMES THE AMERICAN IDEAL OF LUXURY

AN END has been put to the question as to whether the ultimate in luxury and in comfort are really found outside the homes of the tremendously wealthy. Today they are at the command of the average person—in the Carlton Hotel in Washington. Here you will find the most modern furnishings and fittings. Here you experience the delight of discovering an environment such that you can say: "This is where I belong; this is where I am at home."

Such is the Carlton Hotel in Washington. Its architecture, fittings, furnishings and designs have been inspired by both American and Continental practice. Such products as have not been available at their very best in America have been purchased abroad; thus came tiles from Holland, hardware from France, hand-tufted rugs from Austria, renaissance furniture from Italy, which also supplies the Tuscan setting of the unique and lovely Giardino, or Patio as our Spanish friends call it.

This hotel of international character shares its ownership and basic management with the famous Wardman Park Hotel, itself unique as offering all the facilities of a great American resort in a beautiful natural setting on the outskirts of the city. Erected in the center of the residential district, the new Carlton Hotel expands the Wardman service in Washington.

There are only 257 rooms, a few available singly. Accommodations principally are in family, diplomatic and royal suites. It is recommended that you make reservations in advance. You thereby will be spared all doubt as to your comfort in Washington, and on arrival will be taken directly to your rooms, where a clerk will be sent to register you individually.

CARLTON
HOTEL



IN WASHINGTON



Thatch roof on the Grenshaw residence at Tampa, Fla. The shades of thatch are designed to match weathered straw. M. Leo Elliott, Architect

Stained Shingles in a New Field of Usefulness

Placed Directly Over Old Siding They Beautify a Shabby Dwelling and Provide Added Insulation Against Extremes of Heat and Cold

By GEORGE MONROE, Jr.

THERE is a new ray of hope for the ugly old house. The mid-Victorian atrocity which for so long hung its eccentric turrets in gloomy shame can now emerge for a new lease of life.

Of all the recent movements in the direction of remodeling and revaluing old houses, perhaps the one destined to have the most far-reaching effect is a plan recently inaugurated of laying stained shingles directly over old siding.

This process called "re-beautifying" is particularly well adapted for treating the worst of our old home atrocities, because in its operation it is an incentive to remove the elaborate gables, spindles, lattice work and turrets which, like an unfortunate necktie, are so large a part of the bad taste displayed by these old residents. And like an ill-chosen necktie, most of these old places can be peeled off without damage to the individual beneath.

The difficulty is to start the "peeling." Many old home owners have lived with architectural eccentricities so long that they are no longer conscious of ugliness, and something unusual is necessary to awaken them. Yet painting must go on year after year, else clapboards rot. Now owners are told that they can stop this painting expense, merely by laying stained shingles right over the old siding. The cost of the application of the shingles is, on the average, about equal to that of two complete paintings. And, once applied, the shingles need no care at all

(Continued on page 112)





Above—
Modern Colonial home in Rockford, Ill., the residence of Guy R. Smith. The walls are white, capped with a variegated green shingle roof. Jesse A. Barloga, Architect

Left—
The home of J. C. Cleary in Oklahoma. The sides of the house here are silver-gray with a roof of royal weathered gray shingles. J. Duncan Forsythe, Architect



The Supreme Interpretation of Chrysler Standardized Quality

The Chrysler plan of Quality Standardization differs from, and is superior to, ordinary manufacturing practice and methods, because it demands fixed and inflexible quality standards which enforce the same scrupulously close limits—the same rigid rule of engineering exactness—the same absolute accuracy and precision of alignment and assemblage—in the measurement, the machining and the manufacturing of every part, practice and process in four lines of Chrysler cars—"50", "60", "70" and Imperial "80"—so that each individual car shall be the Supreme Value in its own class.

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A FINE CHIPPENDALE WRITING DESK WITH A FRET TOP

THE EXAMPLES of 17th and 18th Century English Furniture, Tapestries, Chinese Porcelains and Staffordshire Pottery shown at the House of Frank Partridge represent the rarest specimens of their times—in many instances the only known ones in existence. When desired, articles from their London collection are available for inspection at the New York House.

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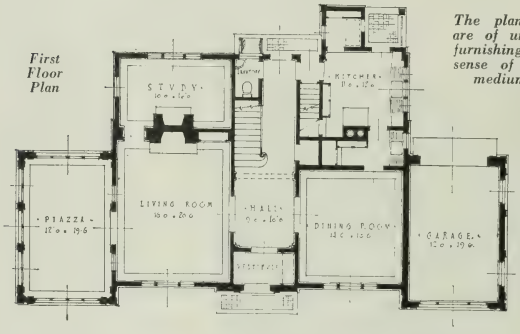
This House of Charles Evans Hughes, Jr. at Fieldston, Bowered Among Gigantic Oaks, Is Simple without being Severe. The Stately Grace of the Entrance Furnishes the Keynote to the Quality of the Entire House



Front view of the Hughes home showing the fine Colonial doorway and quaint terrace approach

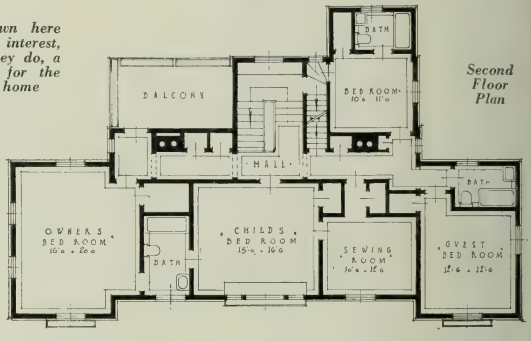
Dwight James Baum, Architect

First Floor Plan



The plans shown here are of unusual interest, furnishing as they do, a sense of space for the medium-sized home

Second Floor Plan



Below—The chastely furnished living room in the home of Charles Evans Hughes, Jr. is typical of the old Colonial houses. The attractive simplicity of the built-in bookcase invites one to partake of the riches on its shelves



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American Homes of Modern English Type

(Continued from page 49)

half-timber effects are obtained not by building a framework of actual timbers filled between with masonry but by *applying a pattern of boards* to the masonry—thus half-timber may be used extensively and in any variety of patterns.

(c) Stucco and brick: with stucco predominating and brick used for ornamental panels, gable ends, chimneys or occasionally exposed in the French style. Wood trim and half-timber patterns are used with discretion and stone is often introduced in this combination.

(d) All brick exterior: entirely of face-brick in rough texture and mixed colors often having patterns introduced in the brickwork; trim around windows and doors will be wood and brick while half-timber patterns also may be introduced.

(e) Brick and stucco; with brick predominating and stucco used for ornamental panels, gable ends, etc., usually in conjunction with half-timber patterns.

(f) Common brick exteriors: brick walls laid up in the rough texture of skintled brickwork or laid in smoother texture and painted white. Wood trim and half-timber work is used in the manner already described.

The principal features of the exterior design include the familiar high gables of Norman precedent; close-cropped eaves; broad sweeping roof planes often curved toward the eaves and in the valleys; generous chimneys arranged in stacks or heavy oblongs and usually equipped with ornamental caps and pots; rough textured roofs; and exterior openings for doors and windows heavily defined in wood or contrasting masonry trim.

The roof effects found desirable are usually those which give a fairly rough texture as obtained by the random laying of slate, clay or asbestos cement shingles in varying shades of soft colors. Many designs call for thatched roof effects which are obtained by the use of specially treated wood shingles which can be purchased at reasonable cost, weatherproofed and stained ready for application.

The windows used for the modern English house are almost without exception of the casement type, single, double and multiple. Here the market affords a wide variety of stock casements varying from simple forms to the elaborate glazing and leaded patterns of Elizabethan and Mediterranean precedents.

As a matter of fact, where economy is an issue, the prospective homebuilder will be surprised how intelligently American manufacturers have anticipated his needs. Where in times past each architectural detail must perforce be specially designed and executed for the particular project, there are available today in stock at reasonable prices not only well-designed casement and other window types but exterior trim, entrance doors, chimney pots, roofing, leader boxes, lighting fixtures, metal work—in fact all types of architectural accessories. These units have been designed by architects, produced by manufacturers, and are at the disposal of any homebuilder who will take the proper interest in solving his problem at reasonable cost and without the sacrifice of aesthetic values.

Entrance doors, it may be said, for the English house are usually of oak or other hardwood, built up in heavy planks or panels, stained in antique weathered effects and trimmed with wrought iron hardware of period style.

There is no clearly defined plan for the modern English house. Each house is likely to be planned with particular reference to the site and to individual requirements. There are, however, certain fundamentals which usually affect the plan. The plan is usually developed with a simple oblong perimeter, often very long and narrow with the width of the house at the front. This provides an impressive appearance even for relatively small houses. Great care is exercised in placing the house in a position to take advantage of sunlight through the seasons. Rigid economy is exercised in the use of halls, corridors, etc., which are kept to a minimum size. Simplicity and elimination of waste space are fundamentals of the plan.

Entrance is usually made into a small foyer or stair hall, or at the owner's discretion may be directly into the living room (often through an enclosed porch). In this case the stairs lead up directly from the living room.

The living room in the modern English house is usually of story height, although it may be arranged in a story-and-a-half wing. The dining room is small and often eliminated by the studio effect of combined living and dining room. Again, the dining room will be an open-arch extension of the living room and perhaps further separation obtained by one or two steps' difference in the floor levels.

No standardized description or classification of interior architecture, decoration or furnishing is possible for the modern English house. So great is the diversity of selection that it is limited only by general restrictions.

Usually the wall finishes are in plaster effects, ranging in moderate color tones and fairly rough effects, or finished in smooth light panels, or wall-paper panels may be employed. The general range of interiors may be from simple Tudor through the Georgian styles from

(Continued on page 102)

"Hidden Values" in Danersk Furniture

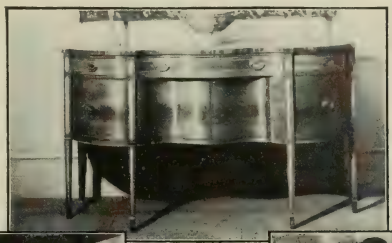
ONE of the great authorities of this country on 18th Century furniture was looking for a wedding present for a friend.

After selecting a Danersk Heath Wing Chair, he became interested in the collection of antiques from which Danersk designs are made. He examined in particular a mahogany Pembroke table. The hand dovetailing of the drawer—the poplar drawer sides and pine bottom—the minute details of the turning!

Finally he pronounced his judgment—"This piece undoubtedly came from Duncan Phyfe's own shop. It has the tricks of workmanship and choice of woods that are as surely his as though it had his signature."

NOT everyone can purchase authentic examples of the master craftsmen of the past, but in Danersk Furniture the elements of essential value in construction and design are available at the lowest prices for which these can be made. The hidden values of good workmanship are there in the choicest forms for all the rooms of a home or club or office.

Our salesrooms are the only places where Danersk Furniture can be seen. You can obtain Danersk Furniture through your decorator or direct from our salesrooms, where you are always welcome.



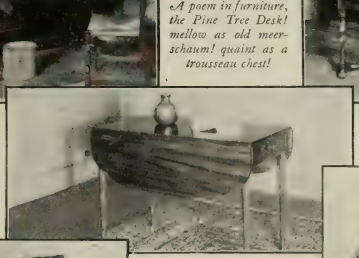


The Danersk Seymour Sideboard shows a form highly prized by collectors of 18th Century American workmanship.

A simple Queen Anne mirror and early type of desk and chair bring friendliness to a room.

A poem in furniture, the Pine Tree Desk! mellow as old meerschaum! quaint as a trousseau chest!







An authority on old furniture says the shop of Duncan Phyfe undoubtedly produced the original from which we made this Pembroke table.

Luxurious overstuffed chairs and davenports made in the Danersk Factory of the finest upholstering.



From Nova Scotia came the comfortable old Chippendale chair that gave us the proportions and design of the Goulden Arm Chair.

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FRAGRANCE was the first Christmas gift. Wise men, following the star, brought only their choicest possessions — myrrh and frankincense.

Perhaps that is why fragrance seems so appropriate a gift for Christmas—even so long afterwards and under such different conditions.

But whatever the reason, fragrance and Christmas are inseparable. Myrrh and frankincense are expressed today in many exquisite creations—perfumes just as precious, just as full of meaning.

Among the many fragrant products of Roger & Gallet, Paris, you will always find just the right gift for Chrismas—a single bottle of some particular flower extract, a delicately perfumed powder, an artistic compact, or a beautiful box of several fragrant toilette articles.

And always, of course, most acceptable, *Fleurs d'Amour* (Flowers of Love), *Le Jade* (the Precious Perfume), and, new this Christmas, the fragrance of old Italy—*Ausonia.*

Shop early. Your favorite Drug, Department or Specialty store will be glad to show you Roger & Gallet's fragrant gifts.



Balieff and Emma Gramatica to Visit Us

(Continued from page 51)

the programme which tells the French public that "It is for a hurried public, as it is played in New York for the businessmen."

As I have said, the Chauve Souris will be in New York by Christmas. Unfortunately there is nothing definite yet about the appearance in America of Emma Gramatica. The negotiations were pending when that brilliant actress left Paris to tour Spain and Germany, but it will be sometime before the spring. Like all foreign



Emma Gramatica who will play in New York this winter and of whom Duse said "she has a voice that sings"

artists, she dreads the experience. It is curious how the superstition dies hard of the savage American public. Her Paris experience has proved that she has a public outside Italy. Like Caesar she came, she saw, she conquered. She came almost unheralded. About all that we knew of her was the story told by Madame Simone.

Once, according to the story, when Duse was putting on "Cerenica" she stood in the wings with Simone. Said La Duse as Gramatica's voice was heard coming from the stage: "Ecoute, ma chère, voilà ma fille qui chante!" That this was no empty phrase is attested by the lines which Duse wrote across one of her photographs and presented to her spiritual daughter. Gramatica shows it with glowing pride. It reads:

"To Emma, who is more my daughter than my daughter. May she walk with rectitude for the path is straight."

It is perhaps doing the young Italian actress a great wrong and an artistic injury to liken her to "The Lady with the lovely hands" —to place her, as it were, in direct line with the great and noble Duse. For all the adoration she bears her spiritual mother in whose company she started out on the stage playing children's roles, and despite all the lessons wittingly and unwittingly learned from La Duse, Gramatica is nevertheless herself when she is on the stage. All the rôles in which Eleonora Duse played were transfigured by her essential nobility and the greatness of her soul. When Emma Gramatica is on the stage, she is just a woman, a simple woman with a vibrant sensibility. And she acts with a conviction that illuminates everything she does.

I went with Isadora Duncan to see Gramatica in her dressing-room after one performance. "You are magnificent, magnificent! Like a fountain bubbling in the sun. So beautiful. So natural. Magnificent, magnificent!" To which the Italian modestly replied: "Chère Grande Artiste! Had I known that you, Eleonora's friend and the world's greatest dancer, were in the audience today, I would not have dared to 'dance'!"

The repertoire of Signora Gramatica is a strangely varied one. "Saint Joan" of Bernard Shaw and "Peg O' My Heart" of Hartley Manners; the worn out fustian of Dumas fils "La Femme de Claude" and the tender sentiment of Barrie's "The Old Lady Shows her Medals"; the witty "Wife without a Smile" of Obey and Amiel and the perennial "Doll's House." She plays the poetic tragedies of her compatriot D'Annunzio and the erotic dramas of the late Henri Bataille. To all of them she brings a rare sensibility and the rarer gift of self-forgetfulness in the part played. As one eminent French critic said:

"There is nothing in her of the 'Actor.' Saturated as we are with the spectacle of so many comedians and comédiennes who, impeccably remaining themselves, cover up the personage they are playing by their own personality—often harassing and monotonous—it is a relief to see this wealth of sincerity, this total submission to the part. . . . From Italy, the Italy that is more impulsive, more generous than our cities overcharged with calculated intellectuality, La Gramatica brings the souvenir of the days when our players believed less in themselves than in their art."

Brief as was her Paris engagement, it was still long enough to show the theatre lovers her qualities of greatness. Even the first evening's bill was sufficient for most of us. She played the poetic one-act drama of D'Annunzio which La Duse had played here once before, "The Dream of a Spring Morning," and Barrie's little war play "The Old Lady Shows

(Continued on page 97)



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Young Leaders of European Orchestras

(Continued from page 54)

of the directors of the examining board of the musical college of St. Cecilia in Rome and President of the Musical Sessions of the authors of Italy, he is ranked as one of the outstanding figures of that country's musical life and a great enthusiast over Italy's young composers. Mario Rossi, a very able young leader of orchestra, seconds his chief in direction of these concerts. As he is now only twenty-five years of age, we shall undoubtedly hear more of him in the coming annals of musical leadership in Italy. Toscanini and Alfredo Casella are already well known throughout America and need no further introduction. Fittelberg of Warsaw is another outstanding figure. Yearly I expect to hear of him as coming to head



Bernardino Molinari, director of the Augusteo concerts in Rome

a big new musical enterprise in this country. His annual concerts in Paris are one of the leading events of that city's musical programmes. Emil Mlynarski is another very able Polish leader who combines the direction of an orchestra in Warsaw and leadership of the operatic and symphonic concerts in Glasgow and Edinburgh. A well known figure in Europe, he has but a very small recognition in this country as yet, where it is hoped he may one day prove his ability to American concert goers.

The group of actors, artists and musicians in the little town of Mezières outside of Lausanne in Switzerland who have contributed towards making their centre, the Jorat Theatre, famous, were the first to produce Honegger's "Le Roi David" in that community. With the conductor, Ansermet, leader of the symphonic orchestra in Lausanne and his famous compatriot, Honegger, a very fine musical following and school of composition has been established in Switzerland. Formerly associated with the leadership of the Russian Ballet in Paris, Ansermet conducted Diaghileff's initial productions for many seasons both there and in London. He is reckoned as one of the finest, if not foremost, interpreters of Stravinsky's music and has been constantly associated both as friend and musical enthusiast with the composer.

In Brussels the present leader of the symphony orchestra is Ysaye, already known in this country through his leadership of the Cincinnati orchestra, which Fritz Reiner from Leipzig now directs.

In Spain the more conservative school of the Madrid orchestra, directed by the well known leader, Enrique Arbos, has been augmented of late by a new organization with the title of Simphonica Bettica di Camera which has sprung up in Granada under the patronage of De Falla, the Spanish composer, and the leadership of young De Hallfter. This young leader of orchestra made his first foreign début in London last year in a series of concerts organized there during the season.

The success of Walter Straram's concerts in Paris makes him another to reckon with as a possible future leader in this country. Serge Koussevitsky, the present leader of the Boston Symphony, still keeps abreast of his European public by yearly performances in the leading capitals after the close of the American season.

Vladimir Goldsehmann in France has already established a very wide acceptance of his ability. Though still a young man in the early thirties he has definitely proved the scope of his leadership by directing the orchestras of the Russian and Swedish ballets, with which later organization he was first heard in this country on their tour several winters since. In various festivals of modern music in Paris and Brussels and later as guest conductor with the New York Symphony in the winter of 1924–25 he has proved himself one of the ablest interpreters of the new movement in music. Though like all younger leaders, he cannot afford to ally himself too definitely with any one epoch in the versatile rendering we demand of centuries of musical works, his recognized ability is in the more contemporary channels.

In England, Anthony Bernard has definitely assumed the sponsorship of the small orchestra group. Not entering himself in that vast and growing competition of English and European directors of the two symphonic orchestras, the London Symphony Orchestra and the Philharmonic Orchestra Association, with which Sir Henry Wood, Coates, Eugene Goossens and Sir Landon Ronald together with the vast potpourri of Viennese, German, Spanish, French and

(Continued on page 90)



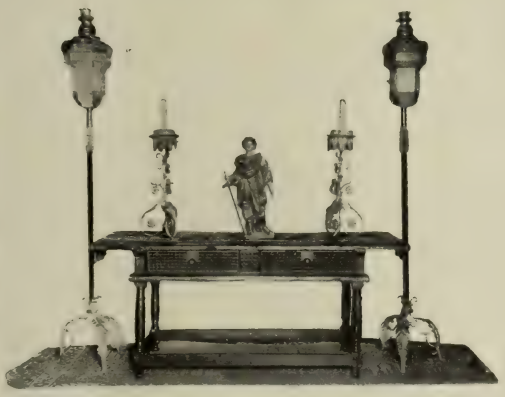
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(Continued from page 52)

stowed upon them in later periods.

The internal door and the doorway first became an important feature during the Elizabethan era. The earlier simply moulded surround gave place to doors flanked by pilasters; the door-heads were sometimes lavishly ornamented, the doors themselves freely moulded, carved or inlaid, and much fancy displayed in their embellishment.

This rather free treatment led to the more sober and calculated method of such trained architects as Inigo Jones and others. With the advent of Wren and Vanbrough, pilasters were superseded by more massive almost detached columns supporting a bolder frieze and cornice, with sometimes a straight, broken, or a semi-circular pediment enclosing a shield or similar decoration of more or less importance.

Until the 16th Century the staircase remained an unimportant feature. The development of the staircase, however, was very rapid. The width now increased enormously, and has, in fact, never been exceeded, and the whole staircase became, in short, one, if not the most decorative feature in the house. The handrail became massive, the space between it and the stout string course filled in with stout turned or square-shaped balusters, or, as occasionally happened, with carved and fretted woodwork. The newel posts were important and carried up well above the handrail, with their tops either wrought into striking shapes or crowned with heraldic animals. Frequently a gate was placed at the foot of the stairs, as is seen at Hatfield House and elsewhere, with the intention of preventing the dogs and other domestic animals from wandering into the upper chambers.

From the earliest times the fireplace has always been an object of interest. Originally it was placed flush with the wall, with a projecting hood to catch the smoke, which was carried out of the room by a short funnel contrived through the wall, but later, when recesses were made and chimney-shafts introduced, this hood, if used at all, became more an ornamental feature than a necessity.

Some of the Gothic chimney-pieces were decorative and interesting, but it was not until the Elizabethan period, when a greater attention was given them by their designers, and their dimensions increased, that they became the chief feature of the room. Columns, fantastic pilasters or caryatides supported the heavy moulding over the fire-opening, and panels and pilasters, crowned by a cornice, reached, and apparently supported, the ceiling itself. These panels were generally two or three in number, and, as with the ceiling, heraldry played an important part in their decoration. The family arms were the chief ornament, which form of decoration, besides gratifying the family pride, imparted a dignity to the room, and if any excuse is needed for this display, "where should sentiment linger if not around the family hearth?" A date was sometimes carved on the chimney piece, which has assisted to identify many an old house, its history and its builder. Chimney pieces were originally more frequently made of stone than of wood, and many splendid examples, finely carved, are to be found.

Young Leaders of European Orchestras

(Continued from page 88)

Italian guest conductors add to the flavor of a London musical season, Anthony Bernard has wisely held himself in his own sphere of domination. In the establishment of the London Chamber Orchestra, a group comprising in all thirty musicians, he has perfected an organization which is growing yearly in popularity. Both in the concert hall sphere, where the music scored for such small instrumentation lends itself to the appeal of the most delicate and sensitive interpretation, as well as in private houses, the orchestra of Anthony Bernard is becoming steadily better known and appreciated not only throughout England but on the continent. By generous patronage this orchestra was able to carry out a series of concerts in Madrid last season which has led this winter to ensuing invitations from the Berlin and Paris Philharmonic associations for performances in these cities.

Another name in England to conjure with in future is the young composer, Walton, who, leading this year his own music composed for the production of the Sitwell family's cycle of poems, demonstrated his ability in both phases of musicianship.

Fritz Busch, the young leader of the Dresden orchestra, makes his initial appearance in America this winter as a guest conductor of the New York Symphony Orchestra.

Furtwaengler from Berlin, who led the Philharmonic orchestra of New York two winters ago in conjunction with Mengelberg, is another younger man whom I hope we shall soon find returning in the capacity of permanent orchestral leader of one of the national musical associations, as well as Eugene Goossens of England, now conducting in Rochester.

These, then, are the younger leaders of orchestra in Europe who we may hope will find their way to our shores and concert halls, or return as those who have already made their initial appearance to keep us in America abreast of contemporary interpretations of new music from every source.



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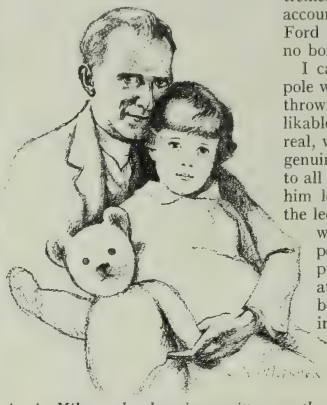


A WALNUT ROUND SERVING TABLE WITH OLD "ROUEN" CHINAWARE.

Contemporary Reminiscences

(Continued from page 55)

traordinary statement that the first part of "Romance," which was hitherto believed to be the work of Conrad and Ford was really written by Masefield. If this report is true, it constitutes an important literary revelation; and it is very curious that Ford did not mention it in his book on Conrad which deals extensively with the part Ford played in Conrad's literary career.



A. A. Milne, who has just written another popular book, "Winnie the Pooh"

When I went to call for Walpole on our way to lunch I found him established in a lovely old apartment on the north side of Washington Square. I was under the impression that this was the house that Henry James once lived in. I may be mistaken and I neglected to ask Walpole; but it is a house within a door or two of the one once occupied by James. Walpole figures so much as a young man in the collected letters of Henry James that I thought it was neat that he should be staying in Washington Square.

He told me that the apartment had been turned over to him by friends during his stay in New York. What is more, he has some sixty-odd offers from homes all over the country to put him up while he is here. "The hospitality of this country is simply amazing," he told me. "In London we ought to be learning this from America. We ought to do something about putting friends up at clubs at least."

That was how we came to be talking about Ford. I told him about an experience Ford had had three years ago, on a brief visit to America. A friend had given Ford a card to a club. By mistake he went into a club directly across the street from the one to which he had a card. He presented his card, which was accepted; registered and stayed there more than a week, without being presented with a bill. He had taken many of his meals there, bought cigarettes, mineral water, used the phone, sent messages, and used the stationery. When he asked for his bill, he was informed there was none. Bewildered he went to a writing desk and began to compose a letter when, for the first time he noticed that the stationery was not marked with the name of the club at which he supposed he was staying. He consulted the desk clerk who was, as Ford said, "extremely civil, even apologetic"; his account was fixed up somehow, and Ford moved across the street and no bones broken.

I can easily imagine that Walpole would have all sorts of houses thrown open to him: he is a most likable and interesting man. Very real, without affectation or swank, genuinely enthusiastic and alive to all sorts of things. I have heard him lecture once. I had gone to the lecture hall with Don Marquis who also liked Walpole as a person but who, like me, was prepared to pinch his nostrils at the dose that was about to be administered. We stood up in the back of the hall, with our eyes on the exit; but Walpole had no more than started when Don said, "He's got something. This ain't going to be so worse as you might imagine." We listened it out. Walpole has a pleasing stage presence; he is a handsome, good-looking man; he talks at once familiarly and urbanely; he imparts information without resorting to anaesthetics; he does, as Don said, all right.

At lunch Walpole wanted to know what had been happening over here while he was away and what new writers had come along that he ought to know about. He is that kind of a person. The first time I met him was at the Book Fair at Marshall Field's in Chicago. There was a vast crowd around—a teeming Bedlam it was, of road salesmen for book publishing concerns, flappers eager for autographs, panting club women and so on, all grabbing Walpole's hand, asking for autographs, saying, "I want you to know how deeply I admire your work," and asking, "Could you possibly come, Mr. Walpole, to a little dinner I am planning to get up for you next Wednesday night—I've invited only people who have read all of your novels." In such a situation I should have gone Berserk; but Walpole was benign, courteous and polite. While some one was jerking at his coat-tail and some one else was tapping him on the arm, Henry Sell introduced me to him. Not only did he grasp my name and know who I was, but wanted to know at once what I thought of the new Cabell book that had just come off the press and which he had read the night before on a railroad train. Personally, he thought it was beautiful; he wanted to write something about it. We had had a slight, oblique tiff, Walpole

(Continued on page 94)



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Contemporary Reminiscences

(Continued from page 92)

and I. I was young and hot-headed; I had slammed into him for no particular reason except that he had expressed himself about American literature and had omitted to mention James Branch Cabell. But we got along beautifully, once he had shown that he was aware of the existence of Cabell. Not long after that he wrote an eulogistic article for the "Yale Review" on Cabell and it helped, I am sure, in a great measure Cabell's public recognition.

Since those days I have got my own writing career to think about; I am not so eager any more; I am not sniffing about everywhere for signs of genuine talent and devoting most of my energies to winning recognition for that talent; I don't read as much new stuff as I used to and about what I read I am beginning to do the thing I used to loathe in the older critics—that is, estimate a new and original work not as a thing in itself but in relation to the ideal book one would like to write oneself. I fight it as much as I can, and whenever I imagine that it has crept into something I have written I am remorseful. But the fact remains that when Walpole asked me what was doing among the younger writers, I could mention only Ernest Hemingway. When he countered at once with what about E. E. Cummings, I was abashed because Cummings's work I greatly admire but I had written so much about him and his work that I imagined Walpole should know how I felt about Cummings. I knew how it was, however and I told him that Cummings lived only a few blocks away, in Patchin Place, and that we might take a chance on finding him in.

On the way to Cummings's Walpole told me that I would like J. B. Priestly, the young English critic for the Saturday Review; and I told him I already liked his writings very much. We went up to the third floor of the house in Patchin Place where Cummings has his initials stippled on the door in blue paint; but he was not there. I left a note and Walpole and I rode up Fifth Avenue on a bus.

AT the P. E. N. Club the other night John Masefield was the guest of honor. He is a tall, thin and stooped man with a small head and a short, slanting brow, surmounted with closely cropped gray hair. He wears a worried look, with creases between his brows, and he inclines his chin toward his breast and looks upward slantingly as if he were afraid or suspicious of the people he is speaking to. While addressing the club, however, he elevated his chin at a high angle and spoke of his early adventures as a penniless porter in a Sixth Avenue saloon. Two stories he told were entirely without climax, almost without point: one of taking a drunken man to his home in Newark and another about a homeless friend who was always saying "Never mind, Jack, some day we will be walking up Piccadilly in our frock coats" but the poor chap died before he ever got a chance to return to England.

ELINOR WYLIE, if I am not greatly mistaken, has had a quiet laugh on a great number of reviewers who have sought to do her homage on her new novel "An Orphan Angel." It is a novel about Shelley, the supposition being that Shelley did not drown in the Bay of Spizzia, but was rescued and taken to America on a clipper ship and had many adventures among the pioneers and Indians. The whole thing, so far as I can see, is a burlesque of all the high-faluting romantic novels that were ever written from Chateaubriand's "Atala" to E. Barrington's "The Glorious Apollo." But any number of reviewers have taken "An Orphan Angel" to be a serious effort to imagine adventures Shelley might have had in America and have spoken of its lovely passages of poetic prose, quoting in each instance passages which Mrs. Wylie must have labored over to make preposterous. The villain in this novel picks his teeth with a pocket knife; a Comanche Indian who is about to put Shelley to the torture speaks like an apartment lease; the sea captain on whose ship Shelley sails is a low comedian; and the Indian princesses and backwoods girls who swoon at the sight of Shelley are so many Fannie Brices.

MRS. MILLAY has three daughters and, it seems, all of them are talented. Edna writes poetry; Norma is an actress; and Kathleen writes fiction. Edna St. Vincent Millay has made almost as great an impression on her generation as Henry Wadsworth Longfellow made upon his. It is a rare person who cannot quote some favorite lines by Edna Millay. Kathleen Millay's first novel, "Wayfarer," is a dignified and interesting novel concerning a young woman who worked out a moral problem involved in an unhappy marriage. The scenes are Greenwich Village and the Maine coast.

Ethel Harriman's "Romantic, I Call It," is the first of the imitations of Anita Loos and is not a very amusing satire.



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Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

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Essays in the Antique

(Continued from page 43)



The Villa Clairefontaine, in Nice. The Italian fireplace with its old bronze fireback and tapestry moveable screens makes a perfect design

manner as one is accustomed to respect and honor it in a picture may its fullest beauty be revealed. For chairs and tables, rugs and tapestries, are made of no less human stuff than pictures.

The very beautiful photographs with which this article is illustrated show clearly how far enlightened eclecticism may go in a modern home. In Sir Alfred Mond's drawing room a pair of highly ornate Venetian lanterns frame an early Florentine fireplace of classic simplicity. A Flemish tapestry hangs, against a wall that is frankly modern, above a XVIIth Century Italian cassone. An XVIIIth Century French chair adds a note of aristocracy to an ensemble of contrasted luxury and simplicity. In the library at Hinchinbrooke the marvellous carved door is older by a century than the panel which surmounts it. And note how the austerity of the Italian fireplace in Mr. Talbot Taylor's house throws into relief the delicate architecture of the clock, the gay design of the petit-point panels. These succeed by contrast, by accenting the thing in itself. At the other extreme the William Kent table in the home of the Countess Beatty ennobles the panelling of Grinling Gibbons before which it stands by completing it.

Assembling a room is after all not unlike inviting a dinner party. The guests may be all of one kind, musicians, painters, stockbrokers, bankers, priests. Or they may range from a Prince of the Church to the prettiest debutante in the latest beauty chorus. But, if the party is to be a success, they must be invited not as types, but as personalities, and for their own sakes.

Balieff and Emma Gramatica to Visit Us

(Continued from page 86)

her Medals," and all convincingly.

In the first piece which overflows with the Italian poet's ardent lyricism she plays the part of a young woman who has lost her mind since seeing her adored one die in her arms. Like Ophelia she wanders through the garden speaking now to the flowers, now to her dead lover. They think to cure her by bringing her face to face with her lover's brother. But after seeing him, the unhappy young woman becomes more deranged than ever thinking she has seen her lover again. With feverish eyes, with a voice that was now soft and caressing, now raucous and terrible, with bare arms and lovely expressive hands that traced strange arabesques in the air, the actress was truly superb. The whole house rose to her.

When the curtain went up after the entr'acte and we saw four old charwomen sitting in a London basement, we could not believe that Signora Gramatica was among them. Yet soon from the trend of the speeches and by consulting the programme we all realized that the oldest, the most toil-worn of the four was being played by the same actress who a few moments before had been acting the part of the beautiful and lyrically mad young woman. The American Theatre has a great treat in store for it when Emma Gramatica finally crosses the Atlantic.



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The red silk frieze arm chair pictured above, for instance, is a furnishing to make the living room an invitation to the comfort, the repose which marks the true host and identifies the real *home*. It is in dull tone tapestry with cruelle embroidery. « « «

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(Continued from page 57)

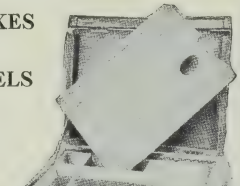
with ornamentation or profuse furnishing. The mellow mural done by Victor White as an overmantel provides the sole decorative note, the chintzes at the windows and the heavier pieces done in the same material providing a note of gayety and cheer. The fireplace end of the room has a charming leaded glass, round arched window, balanced opposite by a door. An interesting old plank floor covered with hooked rugs, an English refectory table and early American chairs complete the furnishing.

Three steps up is the hall, off from which the library and three guest rooms open. By an enclosed stairway, which, with the hall, is papered in a curious old Colonial wall paper, one descends to the dining-room, a mellow pine room, long and low ceilinged, wearing an air of being steeped in Colonial tradition. It has the stately dignity of a bon vivant of the old school who, in his day, lived wisely and well and whose spirit still pervades the fine simple interior. The panelling, although of the simplest sort, is very lovely. The upper portion, divided into large rectangles by flat moulding with chamfered edges, the lower with smaller panels of the same style, laid horizontally. The same heavy beams seen in the living-room are also found here with rough plaster areas between. Simple early American furniture is used, high slat back and fiddle back chairs, an interesting old pine sideboard and the room, as is elsewhere the case, is lighted by candle sconces with tin reflectors.

From a concealed door at the foot of the stairway, the way leads down a few steps to the tap room, thirty feet long, with beamed ceiling, deeply embrasured windows and one of the three sides of the room, the fireplace aspect, having marvellous old weathered, hand hewn timbers inserted in the walls. A Franklyn grate has been introduced with good effect. The remaining three sides are plastered. Three windows and a door open onto the long garden terrace. Some excellent examples of Americana found among the furnishings and hooked rugs lend their quaintness to the decorative ensemble. It is a livable house of Colonial charm with the comforts and conveniences we demand in our homes today; a house to live and grow in, to enjoy and remember, when perhaps, in years to come, it will have passed into other hands, as is the habit in our restless day and generation. Meanwhile it is an anchorage of great stability and purpose, the place called home.



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Broadway To Date

(Continued from page 62)

destructible, even on Broadway.

This world-old problem is treated satirically by Savoir in "The Lion-Tamer," which is so good, so rare, so intellectually bracing that it can never get to the Carcasonne of the White Lights. The intellectual drama is rare. Pure, sparkling cerebration is Cinderella. Gay cynicism, the Comic Spirit, the unexpungable laughter of Puck, the flip-flops of the World-Proteus come rarely to tickle my mental gizzard.

The Lion-Tamer? Who is he? He is that Tiberius who when he heard the people growling for their liberties said, "Give them corn and the games." He is the man of blood and iron, Napoleon, Bismarck, Mussolini. He is the divinizer of power, force, the State, the Church. He has a whip in the play. He tames lions in a circus, but the circus is the world. He is Gregoire (played unconvincingly by Marc Loebell), the Blond Beast who has never heard the song of Ariel.

Ah! but there is a collector of lion-tamers roving the world, Lord Lonsdale (played by Ian Maclaren with great finesse and intelligence), an idealist, a mouther of Woodrovian mottoes, a believer in individual self-determination, a social St. Francis of Assisi (here, pretty lion!—pretty, pretty lion!). And what happens to Lonsdale when he goes into the lion's cage dressed in top form, with white gloves and his little whip? He holds the lions for a while, but he took his eye off of his job for the fraction of a second to look up into the gallery for applause (ah, Woodrow, if you only hadn't!), and the lions made hash of him. But his son takes his place as the final curtain falls, and the gods and the Practical Statesmen laugh.

There is a bit done by Albert Carroll, as the *Vicomte des Adrets,* a hired seducer of wives and a pinch-hitter for tired husbands, that is superb. His acting is the last word in sophistication.

"DAISY MAYME"

George Kelly is the greatest psychologist of American middle-class life that America has yet produced either in drama or fiction. There is something of Molière and Balzac in him. He records certain chunks and slices of his environment under the aspect of eternity. We recognize his characters instantly; but we would recognize them under any costume in any time. He is past master in exposing the meannesses, nastinesses, pettinesses of our every-day lives. Make no mistake, Mr. Smug, in his four plays you are looking at yourself, and yourself, too, madame, and not at "some one you know." George Kelly with Eugene O'Neill is the American stage today.

Daisy Mayme is a breath of Real Life that blows in from Wilkes-Barre via Atlantic City—blows into a middle-class, conservative, suburban Philadelphia family who are completely cowed —as all Philadelphians are—by what the neighbors will say. Daisy — disillusioned, laughing, biff-bang Daisy—takes the moss off of some of them, picks the head of the gold-digging family for a husband in a courting scene carried on over the evening paper without a kiss, and the play closes with nothing much settled—*c'est la vie!*

The acting of each and every one was perfect. George Kelly knows what he wants, so he directs his own plays. Result: one hundred per cent efficiency. Personally, I prefer "The Torch-Bearers," "The Show-Off" and "Craig's Wife" to "Daisy Mayme," but the least of George Kelly is more interesting to me than the best of the regular comedy-plumbers.

"CAPONSACCHI"

This play made by Arthur Goodrich and Rose A. Palmer out of Browning's "The Ring and the Book," with the production supervised by that remarkable man of many intellectual dimensions, Claude Bragdon, was a delight to my symbol-weary soul.

Walter Hampden is an enlightened actor and a great director. It is hard to find a romantic melodrama of nearly three hours' length that does not drag in spots. But Mr. Hampden and his company achieved the feat. I was breathlessly interested from start to finish. It is, as you know, the famous story of Guido Franceschini, devil incarnate; his wife Pompilia and Caponsacchi, a monk. Murder, intrigue and pursuit in this play are lifted to a high poetic plane, where it becomes a drama of souls—as Browning intended it—mainly because of the superb acting of Walter Hampden, Edith Barrett and Ernest Rowan.

Let the sophisticates sneer, but Walter Hampden goes his way. When you get tired of the muck of Broadway, slip into Hampden's Theatre and see something different.

"THE HUMBLE"

The critics of the daily press do not like tragedy. Anyhow they didn't seem to like the way Laurence Irving had dramatized Dostoievsky's "Crime and Punishment." To the average American audience Dostoievsky is as foreign as the poetry of Swinburne was to the late lamented What Is It? I saw E. H. Sothern do this Irving version of the play in 1908. It failed—the country was too young.

It is still very young, for "The Humble" is probably not running when this appears, but my scrivening would not be honest unless I recorded the great pleasure I re-

(Continued on page 102)



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Broadway To Date

(Continued from page 100)

ceived from Carl Reed's presentation of it at the Greenwich Village Theatre, the splendid directing of Bertram Forsyth and the acting of every member in the long cast, with Mary Ellis' Sonia and Basil Sydney's Raskolnikoff standing out as something memorable, at least to my unjaded, and somewhat childlike, taste. Sydney's acting was so good that I could see every movement of his soul as though I were looking into a show-case. Mary Ellis, pathetic, ecstatic, ethereal (are there such Russians?), was spirituality made flesh. Sydney Greenstreet's Bezak, an examining magistrate, was a masterpiece of subtlety—old style What of it? There *were* old-style magistrates, weren't there? I still read Balzac and Dickens. I therefore here record a great performance, indelibly stamped on my mind. I should like to endow a theatre where nothing but the gloomiest and most "morbid" (old cliche!) tragedies are produced.

"WHITE WINGS"

More symbolism—this time airy, fantastic, whimsical. So delicately so is Philip Barry's play at times (produced by the meticulous and strictly *de rigueur* Winthrop Ames) that I dissolved in its atmosphere and felt as though I had begun a diet of butterfly pollen.

It is altogether delightful and with the fine needle of my wit I was able to stitch these things together:

The "white wings" (the ancient and honorable guild of street-sweepers, now fallen into a state of innocuous desuetude) represent Tradition—toryized tradition with its masks, its mummeries and its entrenched epicureanism. I love the aristocratic tory, the to-hell-with-progress spirit.

There is something about your real cultured mossback that smells of eternity. He has passed progress. Now, the Inches were highly cultured street-sweepers, who loved the horse e'en as the sparrows. They were the enemies of the Todd family, who espoused the automobile. The Todds are Progress, which means noise, insanity, jazz, speed, electrons, Carlsbad, bombing-planes, mauve decades, deminude decades and open plumbing both in the bathroom and ball-room.

George Ali, as the old cab horse, got a great many laughs. George has played every animal to my knowledge except a Congressman. The rest of the cast was good. It included Winifred Lenihan (as sweet as a teething ring), Tom Powers and Joe Kerrigan, who has the ould sod in every rib.

OFF-NIGHTS

"The Ladder," presented by Brock Pemberton, sewed together by J. Frank Davis, is a story of reincarnation. Machine-made trash. If that is reincarnation, give me eternal rest.

"We Americans," by Gropper and Siegal. An amusing play of the conflict between the old Jew and the new, Americanized Jew. It made Alan Dale laugh—and that's going some.

"Sure Fire," by Rolph Murphy. I'm not so sure about the fire, but there is a lot of old dramatic smoke.

"The Jeweled Tree," an Egyptian dramatic fantasy by Garrett Chatfield Pier, abetted beautifully by Willy Pogany. For those who live in Omaha or Los Angeles. Operatic, pictorial, boresome.

"Treat 'Em Rough," by the movie twins, Frederic and Fanny Hatton. "Latin Quarter" comedy in three acts which will soon be whipped into seven reels.

American Homes of Modern English Type

(Continued from page 85)

which our American Colonial interiors were developed. While the style may range, great *consistency in the combination of details* is highly important. If the key-note or basic motif of the room is of the cruder early periods, all architectural details should be in accordance. Here, then, would be rough plastered or wood panelled walls, exposed timbers, floors in wide plank effects, broad slate or tile hearths, heavy stone or brick fireplaces and lighting fixtures and other metal architectural accessories of crudely wrought iron. Furniture would naturally be of the earlier English periods, perhaps combined with those of Spain or Italy.

As already stated the range of interiors may continue on through the refinements of the Georgian and French designers with the well-modulated use of painted, papered or textured plaster walls, refinements of woodwork and wood-panelling (stained or painted), floors of narrow boards, often with inlaid borders or modified parquetry, and lighting fixtures and metal ornamentation in bronze, brass or silver finishes.

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EDITOR'S NOTE: *This is the fifth of a series of articles presenting an analysis of each of the important architectural periods from which the designs of many fine homes of America are now being adapted. In each article will be found an informal discussion of the consistent elements of exterior and interior design, of building materials appropriate to the period presented and of fittings and furnishings which carry the architectural period into the realm of interior decoration.*



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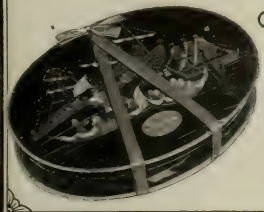
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Under Cover

THE PRACTICAL BOOK OF FURNISHING THE SMALL HOUSE & APARTMENT. *By Edward Stratton Holloway.* 9 Illustrations in Colour, 198 in Doubletone, and 7 Diagrams. (J. B. Lippincott Co.)

One thing that earns for this Holloway volume a conspicuous niche in the book-shelves of discriminating decorators is the attention the author has devoted to detail. It is impossible for even a beginner to feel beclouded with the suggestions and instructions so clearly set forth by the author. Comparing it with a correspondence course might be unfair to the book. From the writer's observation it is more detailed than the majority of correspondence courses covering this subject. It shows and explains in detail how to furnish and decorate room by room the most inexpensively equipped cottage, bungalow or flat as well as the smart apartment or house of fair dimensions. The reason is given for every step in decoration so that one can readily adapt, change and so express one's personality in home surroundings. In the field covered, it is more detailed and practical than any correspondence course or general work could possibly be. It is only necessary to borrow a few paragraphs from the introduction to emphasize the strikingly original method Mr. Holloway has to impart valuable information to his readers.

"Successful homes are not produced in haphazard fashion," Mr. Holloway is speaking, "and those that are not satisfactory are usually so because of the lack of any well-realized idea of precisely the sort of home desired, its appropriateness to the characteristics and uses of the occupants, or the amount of money there is to spend. The simple abode may be beautiful, and may indeed have more charm and homelike feeling than many which are more ornate.

"Too often, at present, furnishings are purchased at one time simply because they are 'liked' and without regard to the scheme as a whole, and on subsequent occasions other objects are bought with the same lack of consideration: is it wonderful that the incongruous collection is soon utterly dissatisfying in its total effect?

"Whether the home is to be newly furnished throughout, or whether improvement is gradually to be brought about in already existing conditions, it is evident that one must know what he is about before a beginning is made."

THE PRACTICAL BOOK OF TAPESTRIES. *By George Leland Hunter.* 8 Colour Plates. 200 Illustrations in Doubletone. (J. B. Lippincott Co.)

It is refreshing to read a book of tapestries which does not neglect to differentiate groups and compare the Gothic Tapestries and note their distinctive characteristics to the line of demarcation between Primitive Tapestry and Perfected Tapestry, essential facts about tapestry designers and the development of tapestry for furniture coverings. No other book that has been brought to our attention presents so simply and directly the facts with which every art student and connoisseur, professor and dealer ought to be familiar. It establishes the difference between tapestry and other textiles, between Primitive Tapestries and Perfected Tapestries, between Gothic, Renaissance, Baroque, Rococo and Classic, and Modern Tapestries, between the tapestries of Paris, Arras, Tournai, Brussels, Enghien, Oudenarde, Fontainebleau, the Gobelins, Mortlake, Beauvais, Aubusson, Germany, Italy and Spain.

It gives full details of tapestry looms, high and low warp weaving, of modern tapestry-makers and sellers, of famous collections and of tapestry literature.

Mr. Hunter's book contains 110 illustrations of tapestries in Europe; 26 illustrations of tapestry sketches, large cartoons, looms, weaving, and dyeing. Of the 3,000 tapestries referred to in the text, all of which are placed as regards style and source, and many of which are described in great detail, 600 are in America and 2,400 in Europe. It is surprising to learn of the wide-spread interest in tapestries, especially in America. During the past fifteen years we have drained Europe of all the best that could be bought. A well known collector is speaking:

"The collections of Clarence H. Mackay, John D. Rockefeller, Jr., Joseph E. Widener and William Randolph Hearst excel any of the private collections abroad. Mr. Hunter's book is a revelation as regards the famous Gothic Tapestries now on this side.

"Tapestries, too, have been dragged from isolated splendor in museum and gallery to play a practical, tangible part in modern schemes of house decoration. There are endless suggestions in tapestry for hangings or furniture-coverings—and though one may not be fortunate enough to own, say, a genuine Gobelin-Boucher, there are looms in New York making very creditable copies. A fine piece of tapestry is as decorative as a painting and a source of genuine pride to the possessor. The architect, decorator and home-owner who would know tapestries—their history, period, design and texture—can find the complete story in Mr. Hunter's book."

The Art Makers

(Continued from page 63)

fashioned cigar shop window, one that was guarded by a stolid wooden Indian. And in this instance Mr. Bouche's wit is without edge, like the chipped nose of one of those Indians. Preston Dickinson's "Outskirts of Quebec" is a somewhat complicated, blurred design; and Yasuo Kuniyoshi's "Interior" painted with his new brilliant reds is an interesting arrangement of a flamingly colored table cloth, some pointed peaches and a cigar box's open cover. The sketchy Goyaish girl drawn on the cover is amusingly related to the equally Goyaish girl of the wall painting in the background. Alexander Brook's talent in capturing the *ennuis* produced in women by heat is demonstrated in his "July 28." It must have been a very warm day for the big girl, mostly undressed, flung across the bed, seems overcome. This canvas is a sensuous bit of fruity painting. Brook's style is still eclectic, but he is able to rub his canvases with a certain furtive wit which is engaging.



"The House at Rueil 1882" from a painting by Edward Manet. Courtesy of M. Knoedler & Co.

THIS wit was especially apparent in Brook's "Still Life" at the congress of "Young American Art" at the Valentine Dudensing Galleries. The pitcher of pink and white flowers and the busy mouse occupied with the enormous chunk of cheese are humorously pieced together into one of those modern aesthetic practical jokes. The humor is somewhat circuitous. Of course, Charles Demuth's "Calla Lily," (previously exhibited at Alfred Stieglitz's Intimate Gallery) with its oyster white texture, emerging from a large shell, which seemed curiously alert on the deep blue wave which covers the canvas in one unrelieved sweep, is the pearl of this show. The precise "Pastoral" by Leon Hartl is painted with this able artist's usual restraint. His four nudes decorate a countryside filtrated with his distinctive, fresh, light green color. Glenn Coleman contributed one of his grim, glamorous lower New York streets. His treatment of these steadily vanishing old streets is as contagious as ever. The color of H. E. Schnakenberg's "Landscape" of a deserted quarry and its stony fruits eaten by the bright edges of cold sunlight is an energetic study, but his color is still somewhat bloodless. Arnold Friedman still echoes his approval of the simple Henri Rousseau's naïveté in his dry "Landscape and Flowers." Bernard Karfiol's "Two Girls" exposed a cultivated style. The painting might be called a modern mural.



"The Garden," an original drawing by Frederick Griggs. Courtesy of the Keppel Galleries

THERE is nothing modern about the Byronic Venice against which Emma Ciardi, in her soft, romantic paintings at the Howard Young Galleries, nostalgically celebrates the sentimental harle-

(Cont. on page 108)

GIFTS

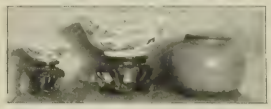
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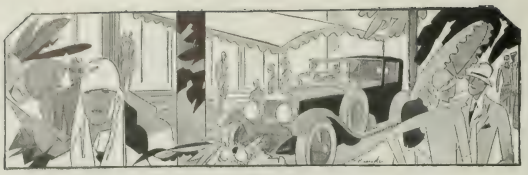
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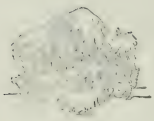
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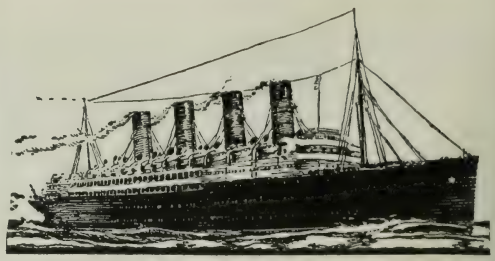
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" 3	Fri.	Presidente Wilson	TRIESTE: Boston, Azores, Lisbon, Naples, Patras, Ragusa
" 3	"	De Grasse	HAVRE: direct
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" 4	Sat.	Alaunia	LONDON: Plymouth, Havre
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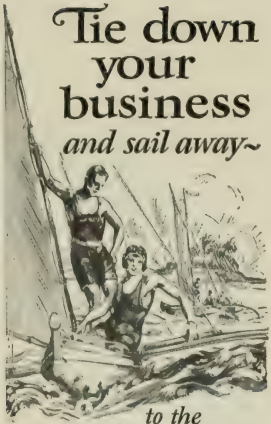
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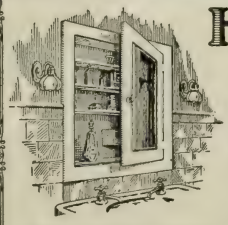
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The Art Makers

(Continued from page 105)

quinades rehearsed by troubadorish Pierrots and their reserved ladies. And you must be willing to play with Signorina Ciardi to savor the beauty she imagines for Venice. For the everyday aesthetic divining rod is not much use in discovering beauty in her Venice's canals and gardens. And you cannot tie up her dreamy Venetian world with the young, hard beauty of the Fifth Avenue sparkling prismatically in the hard, yellow sunlight of a brilliant Autumn afternoon. What you must look for, and longingly, is a world in which reason has been dethroned, if ever it reigned, by sentiment.

For if you look for anything you can argue with, the spell is broken. Then you will say that Signorina Ciardi's color is a little hard and that her drawing is too stiff for a dream. But if you are not one who measures retrospective dreams of a world in which pleasure is king and woman is queen you will not care. You will remember Goldoni, and observe only an afternoon world in which on Venetian terraces and on sunlit lawns ladies in flounced and gay 18th Century costumes graciously sit listening to the familiar arguments of their persuasive admirers. In Signorina Ciardi's world all is casual, even the lover. And it is the charm of all this casualness, the inconsequentiality and the fairy-tale atmosphere of her gentle anecdotes which make the traditional aesthetic yardstick somewhat tonguetied before the paintings of Emma Ciardi.

IN comparison it is a so sad and erotically chaste world (once celebrated by Ouida and, more lately, by the *passé* Michael Arlen) which was exposed in the paintings and panels of Alice Flint, at the Richard Dudensing Galleries. It is a dim evening world in which mysterious ladies in dominoes and masks and black three-corner hats dreamily move against rich rose and gray or green and gold settings. If their faces are exposed their lips are very red, and the hair which frames the powdery faces may be very black or very yellow. It is a perfumed world of gorgeous boudoirs (in the modern Florentine manner, that is, with all the conveniences of a civilization built upon open plumbing) in which women are preparing to be grand haughty ladies of the evening, and of the evening's fêtes and balls in which they succeed. Miss Flint, you will have gathered, possesses a charming decorative gift.

A SIMILAR gift, more finished, was displayed by Hovsep Pushman at the Grand Central Galleries. Mr. Pushman's preoccupation is with the romantic phases of the Far East. Gaudy, oriental beauties, more beautiful than alive; the lustrous surfaces of blue bottles, "sacred green" plates and chubby Chinese statuettes, are worked into his polished canvases with an eye which guns, and successfully, for effects rather than for originality. Mr. Pushman is a conjurer with obvious beauty.

IT is possible to suspect painting of being an art, however, in observing Mary Cassatt's quiet paintings and pastels of mothers and their children, at the Durand-Ruel Galleries. The period covered is from 1880 to 1910 and in such canvases as *"Après le Bain"* all the quiet sentiment of Mary Cassatt is revealed. Her paintings haven't the robust and constructive qualities of her self-confessed masters, Courbet, Manet and Degas, but they have a redeeming sincerity and an instinctive graciousness which are refreshing.

THERE is a heavy graciousness in Anders Zorn's line too. The comprehensive exhibition of his etchings at the Knoedler Galleries showed his virtuosity to be as dazzling as ever. Yet, though it is still possible to admire Zorn's dexterous facility with waltzers and nudes, with Dalecarlian peasants and great literary figures, it is difficult to believe that the critics of ten and twenty years ago were not joking when they spoke, enthusiastically or unsympathetically, of Zorn as an uncompromising, even brutal realist. For Zorn stands revealed in our time as an honest workman with a minor genius for *bravura* virtuosity. His, however, weren't the flashy, *bravura* stabs of Sargent. Zorn's tricks were honest. They weren't trickeries to sweeten prettiness into fashionable faces and figures—though Zorn too could contrive knockouts in the form of noble beauties, as witness the two Spanish girls in the etching titled "Cousins." The cruelty of which Zorn was accused was merely the courage of his first impressions. The famous etching of Renan, for example, is a first impression, and is hardly as revelatory of that superior person's spiritual innards as has been argued. Anatole France did a much abler literary portrait of the doubting Renan. However, the etching is a brilliant illustration of character and, as literature, it is a persuasive epitaph of the casuistic contours of the great, round, voluptuous face, with its loose and fleshy pontifical mask, which leans so heavily to one side.

Only in one sense is it possible to link Georges Rouault, whose etchings were exhibited at the J. B. Neumann Galleries, with Zorn. The Scandinavian (or Dalecarlian as he preferred to be called) was a bourgeois pagan. The French Rouault can be called a Christian pagan. Beyond these phrases the kinship between the two etchers—Rouault is also famous for his

(Continued on page 111)





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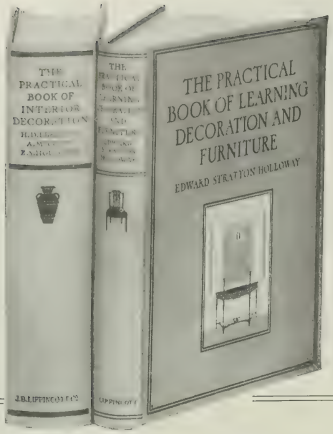
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FOR COLLECTORS AND BUYERS OF ANTIQUES

A directory of Antique Dealers and Decorators, also Gift Shops, where antiques are sold, will be published about February 1st, 1927, Price $5.00. A list of over 2000 dealers names and addresses; with the probability that many more will be added before going to press. All names will be listed by State and Town.

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The Art Makers

(Continued from page 108)

paintings—does not extend. And though it is possible to speak of Rouault as a romantic and religious pagan, the simpler accusation is to say of him that he is a modern creative son of the primitive Catholic Church, and also a healthy stepson of the sickly Gustave Moreau.

The kinship of Moreau and Rouault is curiously apparent. One remembers that Rouault was a beloved and worshipful pupil of Moreau's. But one also remembers that Rouault became with Derain and Vlaminck and Matisse a "Fauve"—one of those once terrifying aesthetic wild beasts—and later struck out for himself. This strange relationship of Moreau and Rouault therefore becomes fascinating as well as curious because it accentuates Moreau's mathematical mysticism as contrasted with Rouault's fresh, elemental fervor and pity. Moreau was a sick voluptuary, a mystic because of a creative impotence. Because he could not believe and the sap of life was not in him, he fabricated a dead world of museum pieces.

THE world Maurice de Vlaminck, the Flemish painter, sees in his water colors, prints and drawings, at the Weyhe Galleries, is a moist gray and brown countryside luxuriant with sombre green foliage and studded with little glistening lead white houses with red roof-tops. The character of that world is accented by the human figures who, though only roughly defined, move slantingly in an arrested counterpoint against the sweeping movement of the one road which always cuts through Vlaminck's towns. This counterpoint is one of Vlaminck's distinctive mannerisms whether he is treating of rain or its luxuriant after effects. Refreshing as Vlaminck's work is, it is also apt to be a trifle monotonous. When Vlaminck is at his best, however, this reservation is easily washed away by his ravishing strokes of water color.

Sigismund de Nagy, the Hungarian painter, who was elected in the introduction of the catalogue of his paintings, at the Fearon Galleries, to a seat beside a strange trinity of Velasquez, Goya and Zuloaga, is a romantic impressionist who curls and swirls his bright colors lavishly into Valencian beauties, Spanish gypsies, guitar players, fruit sellers and what have you. Zuloaga is nearest M. de Nagy's mark, but not even the dazzling Roumanian Queen Marie's direct patronage of this Hungarian painter-member of her entourage can blind one's suspicion that Zuloaga will remain undisturbed in the enjoyment of his financial laurels.

Queen Marie's patronage was more auspicious in launching the loan exhibition of 18th Century French painting, sculpture and furniture at the Edouard Jonas Galleries. Greuze, Lavreience, Watteau, Fragonard and Boucher are represented in this collection which is the property of M. Ernest Cognacq.

The contemporary etchings of French, English and American artists in this medium which were shown at the Keppel Galleries were typical examples of the best in conventional etching. Among the etchers represented were Frank Benson, Frederick L. Griggs, Arthur Briscoe, Graham Sutherland, Charles Woodbury, Edward Borein and Auguste Beaufrere.

THE new pottery of H. Varnum Poor, at the Montross Galleries, is, if that is really possible, even more beautiful than his previous work. Each bowl, plate, jug and bird cage is curved into a complete life all its own. Mr. Poor certainly is one of our great potters. The Maine coast paintings of Stanley Woodward, at the Macbeth Galleries, are careful observations of that rocky, turbulent world. The sea and the sharp ledges which are softened by its mists, the ocean bathed in moonlight, the high seas and the crashing surfs, are recorded with sentiment. The sculptures and drawings of Elizabeth Chase, a very promising young artist who has studied under Bourdelle, were exhibited at the Ferargil Galleries, as were a group of pleasant portrait sketches by Olive Snell of certain well known folk, such as Augustus John and the Prince of Wales. An interesting collection of 18th Century British mezzotints, which included fine examples of this medium by its earliest masters, were exhibited at the Knoedler Galleries. In her oils and water colors of the West Indies and British Guiana, at the Milch Galleries, Anna Heyward Taylor noted, very enthusiastically, that the Southern sun makes the sea indigo. The paintings of John Carlson, N. A. also at the Milch Galleries, prove again that he is a good, representational painter of "Autumn Winds" and "Haunted Glens."

IT is of great interest to art lovers that a small but representative collection of Bellows' works is now on view at the Kayser and Allman Galleries, in Philadelphia, the canvases having been sent from New York by Mrs. Bellows.

More than any other painter Bellows was essentially American. He had never studied in Europe. It is said that he had never been abroad. His intimate contact with life was, therefore, basically American. He painted Americans and America. When the almost inexhaustible panorama of life in New York palled upon him, he went West and found inspiration refreshingly different in Indian pueblos.

As an artist, Bellows faced life vigorously, and caught in his lithographs even more, perhaps, than in his paintings, the rugged power of America, unsentimentalized, and viewed it with an understanding mind that saw not only the strength but the foibles of the people.

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Bellows, sixteenth century d'Yvon collection

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The value of such a book to the interior decorator cannot be over estimated. Within its covers is the knowledge and the inspirations he must ever have at hand. It is full of ideas for novel and attractive settings, and he can always feel secure in knowing that somewhere within its pages are the fundamentals of designs that will please the most discriminating patron.



Sotomayor's chair Salamanca



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Shingles in a New Field of Usefulness

(Continued from page 80)

for years, as they come already stained and preserved. The shingle colors weather charmingly so that, with only one light brush coat every ten to twelve years, the old home is kept spic-and-span. The actual dollar and cents savings are startling. On an average-sized house, it is estimated that this shingle treatment means a saving of $150 at the end of the first five years, $375 at the end of ten years, from $900 to $1000 at the end of twenty years.

There is a decided saving in fuel, too. The shingles laid over the old siding double-seal the house against winter-cold as well as summer-heat and thus materially decrease fuel consumption.

What does this re-shingling have to do with correcting unfortunate architecture? First of all, even the ugliest houses are improved by the softening influence of shingle colors. But that improvement is only a start.

The gratifying thing about re-shingling is that, as previously mentioned, it acts as a definite spur to further action. The owner, who has been living for years with the uncomfortable feeling that his house is just a little out-of-date, suddenly finds men at work on the exterior. What could be easier than to tear off that ugly turret, bring the porch up-to-date, take the "world's fair" gimcracks out of the front gable? He gets an estimate from the contractor; the contractor goes to the lumberman and consults some of the progressive plan books that are now so easily available; the changes are made—to the vast relief, not only of the owner, but of passers-by. And, more frequently than one would expect, an architect is called in and the job of "re-beautifying" is planned with all the professional skill of the finest new building.

In the new home field, prominent architects continue to recognize the advantages of stained shingles for side-walls and roofs. On the side-walls of a new home, good stained shingles have the same money-saving advantages they have on an old house. They make up their cost in the first five years in paint-savings alone. And they build a warm house with extra insulation, while their soft colors blend into almost any type of setting. For roofs, nothing better than a good straight-grained wood shingle, carefully stained, has ever been discovered.



The residence of L. F. Kissig. The house is interestingly placed in clusters of green trees through which the silver gray walls and weathered roof show delightfully. Bley & Lyman, Architects

It is particularly interesting to note the many new and unusual roof effects which architects are constantly developing with stained shingles.

These range from thatched or semi-thatched designs to striking colorings either in solid tones or several different shades or colors to produce a delightful variegated effect. In some of the newest houses, too, shingles, with full one-inch butts, laid carelessly among shingles of one-half inch butts, give a beautiful shadow effect. These new inch butt shingles have also been used for entire roofs, with a heavy-shadow result that is especially pleasing. Colors, of course, continue to be variegated in all sorts of original arrangements.

What, then, are the things to be watched in planning a house with side-walls or roofs of stained shingles?

1. *Are the shingles straight-grained?* Flat-grain shingles warp and curl under sun; be sure the graining on the shingles you select runs in straight vertical lines up and down each shingle.
2. *What quality stain is used?* Shingle stains, like paints, vary greatly in the purity and expensiveness of their ingredients. How can you tell good stains from bad? This is by far the most difficult question of all, but it may be answered in much

(Continued on page 114)

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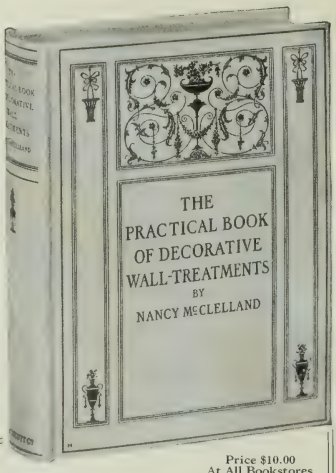
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Beautiful Interiors Created in France

(Continued from page 67)

of the salon walls. Each room is a separate achievement in decoration. Triple mirrors give a sense of space. In one of the front rooms, the walls are paneled and the pilasters delicately decorated with a wedgwood design, adapted from an ancient Pompeiian decoration. The furniture in each of these rooms consists of a Louis XVth arm chair and side chairs, covered in a flowered damask, the pattern and colors being different in each room, and a beautiful little cabinet with a marble top. A hand mirror and bottle of perfume placed on the cabinet not only add to the decorative quality of the room but are a convenience.

At the back of the salon are a series of dressing rooms, and it is difficult to decide which is the most beautiful. One is an oval room and reproduces in miniature one of the famous oval rooms in the palace of Malmaison. The ceiling has a bronze grille which provides not only light but ventilation, surrounded by a taffeta ruche in the same color as the taffeta draperies. The walls are a soft rosy beige, with delicate decorations in the arched panels. The chairs in the room are upholstered in dove colored velvet, and the velvet carpet in the same shade harmonizes beautifully with the walls. The brackets are crystal.

Another dressing room has silver walls with decorations after Pillement which show a distinct Chinese influence. A flight of oriental stairs climbs to the heavens and disappears into space; hammocks are slung between strange flowers which assume the proportion of forest trees in comparison with the figures, and birds, such as were never seen on land or sea, wing their way across a silver sky.

The third floor, which in its blend of imagination and common sense is again a remarkable achievement, is given over to the display of furs. When one steps out of the elevator one gets immediately a sense of cold, of the still, blue luminous cold of the nights of Labrador, for instance. The floor presumably is heated just as are the other floors in the building, but here is a striking example of mind over matter—one gets a sense of the north at once. It reminds one of the exquisite Dulac illustrations for one of the loveliest of fairy tales "The Snow Queen". The walls are a cold silvery blue, the hangings are in the same color and the floor coverings and the upholstery of the furniture in taupe velvet. The side cases are lined with the same velvet and instead of using glass doors, little curtains of grey satin, lined practically with cotton of the same shade are used. The room is lighted in the newest French manner by concealed bulbs near the ceiling which give an inverted light and by chandeliers hung against the mirrors, as on the floor below. But here is a cunning touch—the bulbs on all these lights are frosted and shade from white to blue at the top which gives a radiance like nothing so much as the electric radiance of a northern summer night.

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The tremendous educational effect of such a building can hardly be over estimated. In this country, too few people visit the art galleries. But in comparison with these few, there are hundreds who pass through a great shop. No better place can be imagined for the display of the most exquisite taste in art and decoration than these interiors designed by Mr. Chalom. He has established a new standard of beauty the effects of which should be far reaching and productive of the happiest results in the world of decoration.

Shingles in a New Field of Usefulness

(Continued from page 112)

the same way as one would answer the question of how to tell good paints.

The reputable stained shingle manufacturer, like the reputable paint manufacturer, trade-marks his product. He uses only the highest grade oils and pigments and has an established name to uphold. Your architect or better-grade builder is almost certain to specify the product of such a manufacturer, in which case your worries are over. And because a house is a life-time investment, it is worth while having the signature of reputable manufacturers on the products used, not only because of the possible difference in results in five, ten or twenty years from now, but because of the value of known trade-marked names if one ever cares to sell.

Photographs by Courtesy of the Creo-Dipt Co., Inc.

EDITOR'S NOTE: *A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work," "Copper, Brass and Bronze in Practical and Decorative Fields," and "Roofs Everlasting from Fibrous Rock." Others will follow. An article from this series will be broadcast every Wednesday from W R N Y.*

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